

THE MUSICAL COURIER

# MUSICAL COURIER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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EMILY WINANT.

## THE MUSICAL COURIER.

— A WEEKLY PAPER —

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Editors and Proprietors.HORACE W. NICHOLL, Organ Editor  
SPENCER H. COON, Managing Editor

Office: No. 25 East Fourteenth Street, New York.

WESTERN OFFICE: 8 Lakeside Bldg, Chicago, P. G. MONROE, Gen'l Man.  
PHILADELPHIA OFFICE: 150 South Fourth St., F. VIENNOT, Manager.

## CONTRIBUTORS.

|  |                            |
|--|----------------------------|
| Mr. FREDERIC GRANT GLEASON.....          | Chicago, Ill.              |
| Mr. E. M. BOWMAN.....                    | St. Louis, Mo.             |
| Mr. H. CLARENCE EDDY.....                | Chicago, Ill.              |
| Mr. H. G. UNDERWOOD.....                 | Milwaukee, Wis.            |
| Mr. HENRY CARTER.....                    | New York.                  |
| Mr. A. R. PARSONS.....                   | New York.                  |
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| Mr. A. A. PATTON.....                    | New York.                  |
| Mr. S. P. WARREN.....                    | New York.                  |
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| Mr. EDWARD IRVING STEVENSON.....         | New York Tribune.          |
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| Mr. GUSTAV KOBBE.....                    | New York Sun.              |
| Mr. LEOPOLD LINDAU.....                  | New York Mail and Express. |
| Mr. HENRY T. FINCK.....                  | New York Evening Post.     |
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## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past four years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

|                           |                           |                     |
|---------------------------|---------------------------|---------------------|
| Adelina Patti,            | Clara Morris,             | William Mason,      |
| Sembrich,                 | Mary Anderson,            | P. S. Gilmore,      |
| Christine Nilsson,        | Sara Jewett,              | Neupert,            |
| Scalchi,                  | Rose Coglian,             | Hubert de Blanck,   |
| Trebelli,                 | Chas. R. Thorne, Jr.,     | Dr. Louis Maas,     |
| Marie Rose,               | Ellen Clayton,            | Max Bruch,          |
| Anna de Bellocca,         | Maude Granger,            | L. G. Gottschalk,   |
| Etelka Gerster,           | Fanny Davenport,          | Antoine de Kontski, |
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| Kellogg,                  | Richard Wagner,           | John McCullough,    |
| Minnie Hauk,              | Theodore Thomas,          | Salvini,            |
| Materna,                  | Dr. Damrosch,             | John T. Raymond,    |
| Albani,                   | Campanini,                | James Wallace,      |
| Annie Louise Cary,        | Guadagnini,               | McKee Rankin,       |
| Lena Little,              | Constantin Sternberg,     | Boucicault,         |
| Murio-Celli,              | Dengremont,               | Osmund Tearle,      |
| Chatterton-Bohrer,        | Galassi,                  | Lawrence Barrett,   |
| Mme. Fernandez,           | Hans Balatka,             | Rossi,              |
| Lotta,                    | Arbuckle,                 | Stuart Robson,      |
| Minnie Palmer,            | Liberati,                 | James Lewis,        |
| Donald,                   | Ferranti,                 | Edwin Booth,        |
| Marie Louise Dotti,       | Anton Rubinstein,         | Max Treuman,        |
| Geistinger,               | Del Puente,               | C. A. Cappa,        |
| Catherine Lewis,          | Joseffy,                  | Montegriffo,        |
| Banche Roosevelt,         | Mme. Julia Rive-King,     | Mrs. Helen Ames,    |
| Sarah Bernhardt,          | Hope Glenn,               | Marie Little,       |
| Titus d'Ernesti,          | Mr. & Mrs. Geo. Henschel, | Emil Scaria,        |
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| Ivan E. Morawski,         | William W. Gilchrist,     |                     |

CRITICS are now being tried by the avalanche of so-called benefit concerts. It would be supposed that artists are generally in a dilapidated condition, financially speaking, and that no greater objects of compassion existed than they. A real benefit concert can only be tendered to those who have rendered some solid service to musical art, and only a very limited number of such persons can be indicated. Benefit concerts, as now given, are only another name for "begging" concerts, and it is doubtful whether the results of half the "beggary" compensates those who enter the field as recipients of such affairs. Still it is too much to expect that these time-honored entertainments will cease, as their root is too extended to be torn up all at once.

THE past two series of Wagner concerts have shown how much enjoyment the intellectual musician can draw from perfect interpretations of excerpts from Wagner's operas on the concert stage; but they have also proved that in order to derive the greatest pleasure from Wagner's creations, they must be heard with the necessary stage paraphernalia.

There is so much meaning in Wagner's music, that even a full description of it, with the text of the libretto, fails to fully satisfy intelligent listeners. Complete stage representations of Wagner's later operas are now more than ever needed in this city, and it is not at all improbable that next season may bring this about. Those who like "Lucia," and the rest, may go to hear it to their heart's content, but those who long for more manly food will be able to obtain it by payment.

THE proposition that there shall be but one opera company at both the Academy and Metropolitan theatres next season, when opera shall be given on alternate weeks at each house, is worthy of consideration. If this is the only way out of the difficulty of having two opera houses devoted to the representation of one and the same thing—Italian opera, then it should be welcomed by all who are interested in music. What we need here, however, is a second Carl Rosa, who has the ability to make English opera self-supporting. One house is enough for Italian opera, and the other should be made the home of English opera. The musical public could make English opera pay, if it would only give up the absurd fashion which prevails of hearing works sung in a tongue unknown to most people.

A RECENT writer has asserted that a great musician or poet cannot be proved like a great chemist or mathematician, for the former professions have much to do with the taste of the times, whereas the latter professions deal with certain facts that never change, and are accepted everywhere throughout the world. We see admirers and detractors of Wagner and Liszt, and we read that Gounod's "Faust" when performed in Rome did not meet with the success it has elsewhere, and that another opera hissed at Parma meets with great success at Naples, and one received in Germany most favorably makes no impression in London. Musical invention is variously estimated, and even musical workmanship, although infinitely less open to question than invention, is often subject to debate. The point sought to be proved from all this, is that the composer has to be a law unto himself, as Wagner is admitted to have been, since the public has no fixed facts to measure him by or to dictate what he shall or must be.

THE Orchestra and Choir in a recent issue "goes for" the prevalent mania for examinations. The object had in view is rightly described as a "mania to cram into the brain the requisite amount of knowledge in order to obtain a certificate in the shortest possible space of time." That in the large majority of cases the learning thus temporarily acquired is rapidly forgotten after the desired "certificate" is in the student's possession, cannot be gainsaid. A few weeks after the same candidate would utterly fail to pass a like examination. Therefore is a diploma of only so much value at the time it was obtained. A subject is only mastered after many years' persistent study, and by a practice that has been unwavering week in and week out during such time. A certificate is not a sign of mastery, therefore, by any means.

THE singers who will be heard at Covent Garden, London, this season are Patti, Lucca, Sembrich, Durand, Fursch-Madi, Griswold, Crosmond, Leria, and Laterner (the four last named being new accessions to the company). Miles, Velmi, Corsi, and Sonnino, and Albani, Scalchi, and Tremelli are reëngaged, with Reggiani and Desvignes as contraltos. The tenors Nicolini, Marconi, Soulaacroix, Corsi, and Mierzwinski are reëngaged, and a new comer, Mr. Jourdain, will make his debut. The baritones Cotogni, Ughetti, Gottschalk, and Devojd, and the basses De Reszke, Monti, Scolara, Raguer, and Novara are announced to reappear, and the list includes the name of a young English baritone, Mr. Arthur Rousbey.

Verdi recently found himself in Marseilles and desired to visit the theatre. He presented himself at the ticket office and asked for a parquet ticket, at the same time laying down a twenty-franc piece on the ledge. It was Sunday night; Halévy's "La Juive" was the opera performed, consequently there was a great crowd. Not a ticket was left. The stranger went into the vestibule of the theatre, and applied to the check-taker: "Pardon, sir; I spend only to-night at Marseilles, and would be very glad to see Halévy's opera." "My dear sir, there is not a seat left." "Not a place at the back of some box?" "Indeed there is not." "Not a seat in the gallery?" "The theatre is choke-full." "Can't you let me take a seat in the orchestra?" "Oh, dear, no, we never allow strangers to sit among the musicians!" "The musicians would scarcely call me a stranger; some of them, I dare say, have heard of me. I am a composer of music. My name is Verdi." It can easily be believed that this name proved the "open sesame" even to the crammed opera house, and a seat was found in the private box of one of the wealthiest bankers at Marseilles for the eminent composer.



## THE RACONTEUR.

SPEAKING of big eaters, the royal encounter with food that Mme. Scalchi enjoyed at the breakfast table the other day, is not the only instance on record where singers have come out best in wrestling with savory viands and drinkables.

There are several artists whose gastronomic feats may well be classed among the greatest efforts of their lives, and will be remembered when their lyric conquests have been forgotten.

For instance, that prechaotic lingerer on the concert stage, Signor Brignoli, can most beautifully get away with thirty-three lamb-chops at one sitting by actual count, and he has been known to devour a whole duck, two large portions of roast beef, either one of which would paralyze an average eater, and then tackle kindly to another duck, to say nothing of getting away with soup, fish and dessert.

Brignoli considers these things as trifles light as air, and it takes three finger bowls and a wash-basin to cleanse his soiled fingers after his ordinary meals.

Campanini, however, is the boy that eliminates the cake from the baking establishment, and when he isn't singing, or sleeping, he is usually eating with extraordinary gusto.

He was on a trip not so long ago from Chicago to St. Louis on a special train engaged to carry Col. Mapleson's opera company.

On that eventful journey he did little else than swallow big gulps of a favorite kind of sausage which he had brought from the wilds of Italy.

Mrs. Campanini also indulged in the luxury, and from the unsavory mass came odors of able-bodied garlic that floated through the car from end to end, and made the nostrils of the passengers quiver with dismay and disgust.

Strong stomachs rebelled at the perfumes, gentle maidens turned with a sigh to the open windows for relief, young men threw up everything except their situations, and babies yelled and cavorted spitefully over their nurse's laps and raised the deuce generally.

And all because Campanini and his spouse were eating sausages.

The brakemen gave Campanini's car a wide berth in the discharge of their duties and when the odors were borne out on the passing breeze, the inhabitants along the route thought some polecat catastrophe had happened and that the train was hastening to a disinfecting factory, or a place like Hunter's Point where the smells were much more pleasant than those emanating from the sausage car.

Campanini's popularity, when it was at its height, was greatest on the nights when he had eaten least, for then his voice could escape from his throat without stumbling over a handful of macaroni, some Parmesan cheese, and St. Julien that were on their way to digestive glory.

He is getting old and tired now, and spends most of his time in eating, when he is not hunting up material for his new ballet troupe next fall.

He is trying to fatten up in time to pose as the *Fat Sprite* in a grand transformation scene in a ballet, entitled, "The Palace of Truth," in which Col. Mapleson will be the *High Priest* and *Grand Panjandrum* with the *Little Round Button* at the Top.

In the Great Central Cemetery, lying in one of the southern suburbs of Vienna, a number of arcades have been reserved as the final resting-place of the great dead of the past, and all sons of Austria to whose remains hereafter the honor of a national funeral may be awarded in the capital of the Empire. Among the first ashes to be deposited in "The Musicians' Corner," will be those of Beethoven, which are now lying in his grave in the little cemetery of Matzleindorf. The body of Schubert, which is also buried at the same place, is to be conveyed, along with that of Beethoven, to the tomb of honor in the new cemetery. Haydn, who lies at Hundsturm, and Gluck, who was buried at Rhoran, on Prince Esterhazy's estate, and who preceded Beethoven and Schubert as the Musical leaders of the Austrian capital, are also to be transferred to the same spot. To these it is naturally desired to add the ashes of Mozart; but unfortunately his remains cannot be found.

WANTED—FOR THE UNITED STATES ARMY, competent Band Musicians. Apply to Superintendent General Recruiting Service, Army Building, New York City, or in person or by letter to the nearest recruiting officer.



## A Notable Performance.

IT is not generally known that Col. Mapleson gave a unique performance of "Trovatore" in California during his last visit, and did all he could to hush the matter up afterward, but argus-eyed Cupid got wind of it, and the following programme and critique has been prepared for THE MUSICAL COURIER.

It appears that Barnum, Bunnell, and other circus managers and museum directors went shares with the gallant Colonel, who, at first, was frightened at the idea, and said to Barnum: "Why, this is a bloomink sell, s'help me gawd. It's awful. I haven't been so scared, bless me soul, since I ran away at Waterloo."

But Barnum insisted, and the opera was given.

## PROGRAMME.

TO-NIGHT, MONDAY, VERDI'S OPERA OF "IL TROVATORE,"

OR,

THE HUSBAND OF "LA TRAVIATA."

The First Time in America (Since Last Night).

Manrico.....The Living Skeleton.  
Leonora.....The Fat Woman.  
Di Luna.....The Albino.  
Ferrando.....The Boneless Man.  
Inez.....The Bearded Lady.  
Ruiz.....The Dwarf.  
Azucena.....The What Is It?  
Conductor.....The Irish Giant.

Prima Ballerina Dissoluta.....Col. Mapleson.

The opening chorus went very well, until one of the men sang flat, then the Irish Giant, who was conducting with a flag-pole, smote him on the hip without leaving his seat, and the Boneless Man slid down the prompter's box to get a drink.

The Fat Woman as Leonora was a decided success, and was considered superior to Fursch-Madi by 400 pounds, at least. Her opening cavatina, "Tacea la notte e placida," was beautifully warbled, and she was about to end it with a staccato on the fifth bar she had been drinking at that day, when the stage caved in under her weight, and she fell into the cellar, killing two tramps who were there drinking beer in the dark.

The Living Skeleton then appeared as Manrico, and tripped over an orange pit, hurting himself fearfully. He sang well, but half the time he was too thin to be seen, which hurt the ensemble. At this juncture, the Albino appeared as Di Luna, looking like a white mouse in breeches. His hair was white enough to read by, and he sang delightfully. Whenever he forgot the words, the Giant walloped him with the flag-pole, and the curtain fell on the back of his neck, pinning his pointed nose so deep in the stage that they had to untwist him.

The audience rushed for cloves, and Act II. began with a ballet led by Col. Mapleson. He looked very pretty in his tights and Brazilian diamonds, and his flip-flaps, pirouettes, and cartwheels brought down the house. He received two bouquets—one in the jaw, the other in the stomach; both were made of cabbage; the corned beef came later. Having squelched Cavalazzi, he retired, bowing gracefully, and bumped his head on the scenery.

The second and third acts were skipped, because the What Is It, cast for Azucena, said it had forgotten its Italian; but the "Miserere" was given as it should be—miserably.

The Skeleton and Fat Woman vied with each other in high C's, and notes so low that they approached vulgarity; and although a sportive banana or a convalescent egg would sometimes hit them on the nose, they did very well.

The performance would have been a great success, but somebody turned off the gas, and in the darkness the Giant personally cleared the house out. The receipts were saved by Mapleson, who intends bringing out the opera in New York, with Arditii as Inez.

CUPID JONES.

## National College of Teachers.

Editors Musical Courier:

A COMMUNICATION has recently come into the hands of the National College of Teachers' Committee that expresses a feeling in which many others besides the writer may share, and, in order to answer the many at the same time as the one, we desire to ask the favor of space in your columns for the purpose.

The communication alluded to was called out by the reply, in the March *Etude*, of our chairman to a letter published in a previous issue of the same journal inquiring how comprehensive was to be the examination contemplated by the College of Teachers.

In brief, the article stated that no definite plan could be decided upon prior to the general meeting of the committee at Cleveland in July, but that probably the examination would be divided into two parts, viz: Demonstrative and Written. In the demonstrative examination of a pianoforte teacher, for example, the candidate might be required:

1. To play a selection from one of the masters.
2. To read at sight a composition to be selected by the examiners.
3. To play certain fundamental forms (scales, arpeggios and chords) to be selected by the examiners.
4. To transcribe a short phrase, music and key to be selected by the examiners.

In the Written Examination the candidate might be required:

1. To mark the fingering, phrasing, expression, kinds of touch to be employed, and give an analysis of the musical form of the composition to be furnished him by the examiners.

2. To answer certain selected questions in regard to a proper method of teaching the pianoforte, and state what ought to be done in hypothetical cases to overcome difficulties or remedy faults.

3. Questions from musical catechism.
4. Questions in harmony.
5. Analyze and correct a given phrase in four-part harmony.
6. Harmonize a given bass.
7. Harmonize a given melody.
8. Solve some examples (possibly) in counterpoint.
9. Questions in musical history, especially from a pianoforte standpoint.
10. Questions in principles of acoustics, and in general musical information.

Referring to the demonstrative part of this possible examination our correspondent remarks as follows:

"I think that Mr. Bowman is a little hard on us teachers, who do not pretend to play." "A teacher's qualifications should be marked according to his ability to instruct, and not simply to play," and then proceeds to cite a well-known pianist whose playing is of the highest order, but "whose instruction is said to be below par." This latter assertion must be a mistake, as the methods and abilities of the gentleman named are too well known.

To begin with, allow us to say that the whole intent and purpose of this movement, as voiced in the expressions and labors of the committee, and, so far as we know, of everybody identified with it, is to set up a proper standard for those professing to be, or preparing to become, thoroughly good teachers. It certainly is not our design or intention to be "hard" on even the least capable member of the profession, but we do propose trying to establish such a standard as will make it honorable to hold a College of Teachers' degree.

That standard, in order to accomplish the purpose for which this movement was organized, and which will cost no inconsiderable sacrifice to those who do the work involved in it, must of necessity be higher than the present average standard. Otherwise, it will not "elevate the profession," and our work will be in vain and the effort become a by-word and a mockery.

The purpose, then, is to establish as high a standard as is consistent with the end to be gained and the possible attainments of those who are willing to strive for it, and then to encourage, excite, exhort, invite, incite, induce, inspire, persuade, provoke, and, by all other legitimate means, stimulate all below this standard to rise to the level of the initiatory (Associateship) degree, and so on upward to the superior (Fellowship) degree.

This being the attitude of the committee, and therefore the attitude of the Music Teachers' National Association, it may be worth while to discuss the question for a little with your readers, "What constitutes a good teacher?"

We shall all agree, probably, on the statement that the art of teaching involves the ability to lead others through the technique of music up to its spirit; or, in other words, to be a good teacher, one must be able to lay a proper foundation, that is, form a good technique (something quite rare), and develop powers of musical touch, &c., in order afterward that the higher and better part of music, its soul, the breath of its real life, which the composer has breathed into it, may find adequate expression.

(It is our conviction that this matter of technique, both vocal and instrumental, is a matter of the gravest importance to a future generation of music students. It is well known that voices are ruined sometimes by improper vocal methods. To what an extent the hands, wrists and arms of piano players are mistaught, stiffened, weakened, and in many respects incapacitated from realizing artistic and musical ends is a matter capable of thorough demonstration.)

Here, then, are two qualifications necessary—the one mechanical, analytical; the other, intellectual, interpretive.

This granted, the next question naturally suggests itself—"What are the best means of training a pupil into a good technique and artistic interpretive powers?"

Can there be more than one answer to this question? Will not every unbiased musician reply at once, "Example and analysis?"

Let the teacher who desires to follow a short-cut to success, show the pupil, by example, just how to meet the difficulty in question (be it a matter of technique or of interpretation), and then analyze to him, as far as words may go, the process. Example first, analysis afterward.

No doubt a certain degree of skill—technical and interpretive—may be imparted to a pupil by a teacher "who understands music thoroughly, but does not play," but as to training a pupil into a high order, especially of interpretive ability, by word of mouth, solely, such a thing can no more be done than could a sculptor talk a new Apollo out of a block of marble.

The subtleties of musical expression so far elude the analytical power of language, that to attempt a verbal description of just how a masterpiece ought to sound were as absurd as to "paint the lily or perfume the violet."

A pupil who develops into an artist under a teacher who is not himself an artist, does so in spite of his teacher, or by hearing and studying the artistic performances of others.

Now, granting this line of reasoning to be logical, to be dictated by practical common-sense, to what conclusion are we forced?

Simply, that a high standard of preparation on the part of a

teacher ought to demand that it include a reasonable degree of performing ability, together with the power of giving definitions and answering the questions in the contemplated examinations with that "water-tight" conciseness and impregnability which will argue the possession of capacity to teach with accuracy and thoroughness.

It certainly is the duty of every teacher, and it is his privilege if he will follow out the suggestions made in the president's address at Providence last year (published in THE MUSICAL COURIER, July 4), not only to keep up, but to improve his playing from year to year. It will lessen his labors, increase his efficiency, and add largely to his enjoyment of his profession.

Yours, fraternally,

W. H. SHERWOOD,  
CARLYLE PETERSILEA,  
S. B. WHITNEY,  
N. COE STEWART,  
E. M. BOWMAN,  
N. C. T. Com.

## "Canterbury Pilgrims."

FOLLOWING is the plot of Villiers Stanford's new opera, which was recently produced at Drury Lane Theatre, London. It is called "The Canterbury Pilgrims;" the words are by Mr. Gilbert à Beckett:—

Hubert Lovel, a London apprentice, has won the heart of Cicely, daughter of Master Geoffrey, host of the Tabard Inn at Southwark. With other apprentices he comes at dawn beneath her window and sings a madrigal. Geoffrey, however, is impervious to this charm. He cares nothing for the heigh-ho's of the lovers. He drives Cicely into the house and is thinking what he shall do with her, when there arrives a band of Canterbury pilgrims. Among them are all the characteristic figures of English life in the fourteenth century—the knight, merchant, clerk, sergeant-at-arms, lady prioress, chaplain, friar, doctor of physic, sompnour and a crowd of burgesses and dames of different degree. After greeting one another they break into a chorus.

Their arrival determines Master Geoffrey to send his daughter in their company to the care of a maiden aunt in Kent. But among them is an old knight, Sir Christopher Synge, who is in love with Cicely, and to Sir Christopher, his creature, one Hal o' the Chepe, propounds a plan to carry her away.

Hal has already secured five associates in the proposed villainy, and, casting about for a sixth, stumbles on Hubert, who enters into the scheme with pretended eagerness, but secretly resolves to foil it with the help of his fellow apprentices. Another guardian is found for Cicely in Dame Margery, Sir Christopher's wife, who, disguised as a burgher matron, determines to follow the pilgrims to Canterbury. Whereupon, Master Geoffrey, himself, begins to scent mischief and determines to follow them, too. So they all march off, closing the act with a chorus.

The second act takes place at Sidenbourne. The toil of the day is over. Dame Margery and Cicely retire to their lodging. The curfew tolls, and the lights in the casements gradually die out as the villagers keep time to its beat.

Hubert has watched his love enter the house. Disguised in the habit of a monk he comes to serenade her.

The maid is moved and the lovers take to flight.

Then comes Sir Christopher, blindfolded, to sing a poem in honor of Cicely. The villagers, urged on by Geoffrey, are about to set on Sir Christopher, who assures them that the maiden has not fled, but is still in her lodging. Hal throws open the door and a hooded figure steps forth and confronts the knight. He recognizes with terror his wife, and the curtain falls on his discomfiture.

Two days elapse and the scene changes to the great hall of Sir Christopher's country mansion, where Hubert, having been arrested for running away with Cicely, is being brought to the nearest Justice of the Peace, for summary punishment. Cicely in a brief interview with Dame Margery, hurriedly relates what has happened, implores and obtains from her a promise of her help, and is led away to be produced by her protectress at the fitting moment. Then Hubert is brought in, and the chorus of bystanders breaks into a refrain.

Dame Margery produces the poem which Sir Christopher had written for Cicely, and so confounds him. He releases the prisoner and Geoffrey is persuaded to agree to the marriage of Hubert and his daughter. And with this the opera ends, the apprentices singing their madrigal.

The music is said to be fashioned after that of the "Meistersinger," the regular set forms of aria, duet, trio, &c., being avoided as much as possible. As to the worth of the music, reliable reports have not yet been received; but judging from the "Serenade," for orchestra, by the same composer, played last season by the Philharmonic Society, we can hardly see how the work can be of a very high order. But no absolute opinion can in fairness be given, even after all the reports have been received, for only a hearing by ourselves would enable and warrant us in giving an *ex cathedra* opinion.

The London *Times* of April 22, says of Hans Richter, that "his artistic aims are of the highest, and his position at the head of living conductors is disputed by few. As a leader of the orchestra he has all the advantages of conscious but restrained power. He is the most undemonstrative of conductors, but the sway of his mind, enforced by a minimum of gesticulation, is such as a perfect virtuoso exercises over his instrument. Herr Richter plays on the orchestra as Liszt plays on the pianoforte or Joachim on the violin. The result is a rendering which, with due reverence for the intentions of the master interpreted, combines individual freedom and breadth of treatment."



## PERSONALS.

**REMMERTZ'S VALUE.**—In the Wagner concerts that have been given in several cities by Theodore Thomas, Franz Remmert has proved a singer of much value in the interpretation of German compositions. Although subjected to comparison with Herr Scaria, he has been enabled to produce a solid impression, wherever he has appeared.

**NOT A "FIRE-EATER."**—Andres Anton, although a singer of excellent grade, has not proved the perfect "fire-eater" that Col. Mapleson wished the public to believe he was. When he leaves these shores, he will be speedily forgotten, and will leave no trace of his "fire-eating" behind. Extravagant expressions by a blustering manager do not make a great artist.

**VAN ZANDT A COURT SINGER.**—Marie Van Zandt has been appointed a Court singer by the King of Holland. Such an honor has really very little value, nevertheless the recognition of a talented American singer by a crowned head does not go for naught. To-morrow the correctional Tribunal, of Paris, will hear a suit brought against Mr. Haynie, an American newspaper reporter, who is charged with libelling Marie Van Zandt in a published account of the reasons for Mlle. Nevada's retirement from her engagement at the Opera Comique.

**CLEVER MISS BRUCE.**—Miss Bruce, a pupil of Vassar College, spoke last week at the Madison Square Theatre upon the methods taught in the Paris Conservatory. What she said was interesting to musicians, and if of no great value, served to prove that the study of music in this country is taking every year a deeper hold upon our young people. Miss Bruce is clever and young enough to make a future for herself.

**WACHTEL'S DAUGHTER.**—Theodore Wachtel, the veteran tenor singer, having discovered that his daughter possesses a naturally fine voice, is having her trained in Vienna for the lyric stage. His son has already made some stir in Europe as a singer.

**CHOPIN'S CHAMPION.**—Frederick Gernsheim, the German composer who is now about forty-five, will probably visit London the coming season. About thirty years ago he was a champion of Chopin's music in Paris, but for some time past he has directed the Conservatoire at Rotterdam.

**FORCED TO RESIGN.**—John Zott has been ten years organist of the Roman Catholic Cathedral of Brooklyn, but has had to resign his position because of a misunderstanding with some of the lady members of the choir, who insisted on singing English instead of Latin hymns.

**SEMBRICH GOES TO MADRID.**—Mme. Sembrich goes from here to the Teatro Real, Madrid. At least, she is engaged to appear there during the next season. She has made for herself quite a name by her appearance at the Metropolitan Opera House and the New York public will not be sorry to see her return. Operatic artists of such varied and liberal accomplishments are too rare not to be fully appreciated when they come among us.

**A PERTINENT INQUIRY.**—DEAR MUSICAL COURIER: Is it possible that your esteemed contemporary the *Keynote* chose its name to satisfactorily account for its frequent "change of base." Yours truly, TREMOLANDO.

**STAGNO'S ENGAGEMENT.**—Foreign journals report that Signor Stagno has been engaged for the spring season at the Lyceum Theatre, Barcelona. It must be confessed that he did not come up to expectations while here, and it is very doubtful whether he will ever be engaged for another opera season in this country. Whether he would come if offered an engagement is also open to question. But for his few high notes he would have been a failure.

**A DECORATED SKID.**—The negro violinist, Brindis di Solas, played at a recent court concert given in Berlin. His virtuosity was sufficiently admired, but what attracted most attention was the number of decorations that covered his breast. Emperor William spoke laughingly of this, and said he himself had not so many medals, but would like to add one of his "eagles" to swell Di Solas' list; of course, this offer filled the violinist's soul with joy.

**HARMONIOUS PAIR.**—Vladimir Pachmann, the celebrated pianist, was married in London, on last Wednesday a week ago, to Miss Maggie Okey, who is also a fine pianiste. She has studied under Herr Pachmann.

**MME. DURAND IN "GIOCONDA."**—Mme. Durand opened the Italian opera season at Covent Garden last week, singing the role of *Gioconda* in Ponchielli's opera of that name. She repeated her former success, and seems to have become a favorite with London opera-goers.

**EMIL SEIFERT AGAIN.**—Emil Seifert, the violinist who has gained a certain notoriety, has been contributing a series of articles about prominent musical men to the *Western Art of America*, published in Kansas City. Among the musicians who have already been written about are Dr. Langhaus, Adolph Gruenwald, Antoine de Kotski, Wm. H. Sherwood, Louis Maas, S. G. Pratt, Henry Mollenhaur, and others. The articles are well written and quite interesting.

**HENRY ERBEN'S DEATH.**—Henry Erben, the well-known organ builder, died at his residence on Wednesday evening last. He built some of the largest organs in this country, notably those in Trinity Church and the Hoboken Monastery. Mr. Erben has

been foreman of the Grand Jury in the Court of General Sessions. For the past few years, he virtually had no control over business affairs, his son, Chas. Erben, having taken the management of the factory. Mr. Erben died from repeated paralytic attacks, which rendered his mind somewhat weak. He was buried on Friday.

**A SECOND SEMBRICH.**—Prof. Lamperti is no doubt a success as a singing teacher. He has educated a number of well-known singers, and is now giving lessons to a young and charming American of seventeen years, who will become a second Sembrich. Her name will be known in the future.

**ATTRACTING ATTENTION IN ITALY.**—Miss Ida Marshall, of Boston, is attracting much attention in musical circles in Italy by her voice and technique. In another year she will go on the stage there, and then will make her debut in this country.

**EMMA NEVADA.**—Miss Emma Nevada, the young American prima donna, whose recent success in Paris has been duly chronicled, is said to be at present considering an offer from an American manager to come over here next season. She wishes to appear either in opera or concert, and next winter will, no doubt, find her among us as the chief member of a superior musical organization. J. W. Mackay, the millionaire, is reported to be backing the scheme.

**FANNY KELLOGG'S POSITION.**—Miss Fanny Kellogg is now recognized as a representative American concert singer. Her recent appearance in Boston at a concert given by the Glee and Madrigal Society of that city, which was under the patronage of the Governor-General and the Marchioness of Lansdowne, was an unusual success. American singers and musicians deserve every encouragement from American musical journals.

**GERSTER SAILS FOR GENOA.**—Mme. Etelka Gerster sailed on Saturday for Genoa on the steamer *Vinzenzo Florio*. During the past season she has achieved the greatest possible success whenever she has appeared. It is not known whether she will return here or not next season.

**SCHUBERT'S "LIEDER."**—Herr Friedländer is said to be preparing a complete and critically correct edition of Schubert's "Lieder." The London *Athenaeum* says that "many of the printed versions disagree materially with the MSS., thanks to the mingled carelessness and philistinism of editors and publishers." Herr Friedländer is an excellent singer, and recently sang some of Schubert's songs at a Crystal Palace concert.

**FERDINARD HILLER'S SUCCESSOR.**—It is said that Herr Gernsheim will succeed Ferdinand Hiller as director of the Cologne Conservatory. Brahms was offered the position, according to foreign journals, but he would not accept it for various reasons, preferring not to become associated with any institution. As Gernsheim formerly was connected with the Cologne Conservatory for a number of years, and is known to be as good a teacher as he is a composer, the choice cannot but be called a highly satisfactory one.

**NEWS ABOUT NEVADA.**—The latest advices about Miss Emma Nevada, the American prima donna, are that she will not appear in this country until the season of 1885-86. Gustave Frohman is said to be the individual who will probably manage her interests when she does come. Until her arrival here Miss Nevada will sing in St. Petersburg, Paris, London, and other important musical centres. She now divides the public honors and attention with Mme. Van Zandt in Paris and elsewhere.

**VON BULOW GETTING WORSE.**—A Paris despatch to the London *Standard* says: Herr von Bulow, the pianist, whose eccentricities have recently attracted considerable attention, has capped his exhibition of bad taste by sending to the *Tageblatt* a copy of the lithographed circular with which Prince Bismarck replies to his numerous birthday congratulations. The *Norddeutsche* in reply very unnecessarily points out that the Chancellor is absolutely unable personally to answer all the 1,200 letters and telegrams which he receives on such occasions. No one but Herr von Bulow, whose egotism has become a passion, could have taken the letter as a slight. Prince Bismarck's scrupulous care and politeness in such matters being well known.

**BRIGHT YOUNG MARET.**—Ernest Maret is a boy violinist who has appeared in Paris, and who is likely to make some noise in the world. A Paris despatch to the London *Daily News* says that at a recent recital in the former city he took the first violin parts in classical quartets, besides playing solos by Vieuxtemps, Wieniawski, and other composers, in so finished a manner as to fairly astound the audience. He is said to be twelve years old, although he does not look to be more than ten.

**OUR PICTURE THIS TIME.**—Miss Emily Winant, whose portrait graces the title-page of this issue of THE MUSICAL COURIER, is too well-known an artiste to need any special comment. She has, however, of late again come forward prominently during the Wagner Festivals, to the artistic success of which she largely contributed by her rich and cultivated alto voice and through her refined, and withal powerful, delivery and style of singing.

**A MUSICAL PRODIGY.**—We made the acquaintance last week of Master Jacob Friedberger, a lad of scarcely thirteen years of age, who plays the piano with remarkable skill and musical conception. Among other numbers he performed for us the C sharp major prelude and fugue by Bach, which, at our request, he unhesitatingly transposed into D major, and in this key reproduced it correctly. Besides good technique and touch, acquired under the careful tuition of Mr. Max Pinner, the eminent teacher, the lad has also a fine musical ear and artistic feeling, so that

altogether he is quite a prodigy, and we prognosticate for him a bright future if he continues his studies as faithfully as they have been begun.

**TO SING IN TORONTO.**—The Choral Society of Toronto has engaged Fanny Kellogg for a performance of "The Creation" on July 2. The Philharmonic Society of Toronto has secured her services for the following day in "The Redemption."

**MISS FANNIE STIMPSON'S UNUSUAL ABILITY.**—The daughter of Mr. C. N. Stimpson, of Springfield, Mass., is an organist whose performances in Boston have called forth the best comment. The *Evening Traveler* of that city says: "Miss Fannie Stimpson exhibited unusual qualities as an organist at her recital Tuesday afternoon, at Tremont Temple. Her playing of the A minor fugue by Bach was evidently the result of careful and intelligent study. It was exceedingly well executed and phrased. The very difficult Sonata No. 1, by Mendelssohn, appeared easy under her fingers. The organ combinations were felicitous and appropriate. The final number, the 'Freischütz' overture, an elaborate and very difficult organ arrangement by her teacher, Mr. H. P. Chelius, manifested to a wonderful degree a genius for organ manipulation."

## Philadelphia Music Festival.

**THE** second May music festival of Philadelphia had been looked forward to by all the music lovers of the city as to one of the principal events of the year, and now that it is past it is safe to say that their expectations have not been disappointed. Rarely has it been possible to find such an array of soloists, supported by a chorus of 600 fresh and well-trained voices, capable of such fine work and aided by a magnificent orchestra of 100 performers.

The first evening concert was given before an audience almost filling the Academy, yet it was worthy of even better patronage. The appearance of Mr. Chas. Schmitz, the leader, was the signal for enthusiastic applause, which was renewed later when Mr. Gilchrist came on the stage, to lead Bach's cantata, "God's Time is Best," the only number lead by Mr. Gilchrist on the first night. The opening chorus, Paine's "Centennial Hymn," was finely given, showing that the chorus were as enthusiastic over their work as could be wished. The voices are well balanced and were admirably supported by the orchestra, which did some fine work; also, in the succeeding number, the "Ruy Blas" overture, by Mendelssohn. The soloists of the evening were Mme. Gerster, Mme. Trebelli, Miss Hamlin, Messrs. Max Heinrich and C. Knorr. Mme. Trebelli scored the artistic success of the evening. The choral works performed on the opening night, were, besides the "Centennial Hymn": "God's Time is Best"—Bach—and "A Song of Victory," by Hiller.

In the Bach cantata, the work of the chorus was not as satisfactory as in the other two numbers. The first afternoon concert was given on Wednesday at two o'clock. The programme included a symphony in F major, by Goetz, new to Philadelphia, and a rhapsodie, by Edouard Lalo, for orchestra. The soloists were Mme. Fursch-Madi, Mr. Chas. Adams and Rafael Joseffy. The latter was enthusiastically received, and played Rubinstein's D minor concerto with the orchestra, and several compositions of his own. Mme. Fursch-Madi also met with a warm reception; her rendering of the aria from Gounod's "La Reine de Saba" being a fine example of dramatic singing. Mr. Adams, although his voice shows fatigue, pleased the audience by the thoroughly artistic way in which he sang his two numbers. The orchestra did its best work of the afternoon in the Goetz symphony. At the second evening concert, "Elijah" was given. Mr. Gilchrist had taken charge of all the rehearsals of the oratorio, but on account of sudden illness could not lead at the performance; with only very few hours' notice Mr. Schmitz undertook to conduct the work, and did so admirably.

The chorus sang well and won much applause; as their task progressed they seemed to gain in confidence and brought out with fine effect the grand climax of the oratorio. The soloists were Mmes. Gerster, Trebelli, Darling, Hamlin, Messrs. Heinrich and Dennison. Mr. Heinrich gave a fine rendering of the part of Elijah, his voice showing no signs of fatigue, except in his last solo, notwithstanding the great demands this part makes on the singer. Mme. Trebelli shared his success; her singing of "Oh, rest in the Lord" being received with enthusiasm, and would not have escaped repetition, had encores been allowed. Mme. Gerster's voice was not in good condition, and her singing was less pleasing than usual. Mr. Dennison filled acceptably the tenor part and showed marked improvement in the use of his voice. The other soloists did well the little that fell to their share of the work of the evening.

The third evening concert, "Artists' Night," was given on Thursday. The soloists announced were: Mmes. Gerster, Fursch-Madi, Trebelli and Helen Hopekirk, Messrs. Heinrich and Ovide Musin, but, owing to a severe cold with which she had been struggling since the beginning of the festival, Mme. Gerster did not appear. Mmes. Trebelli and Fursch-Madi, who at every concert seemed to advance more and more in the favor of the audiences, each sang an extra number and succeeded in making the concert one of the finest of the festival. The vocal success of the evening was the rendering of the Gavotte from "Mignon" by Mme. Trebelli, and the aria from "La Reine de Saba" (repeated by request) by Mme. Fursch-Madi. Mr. Max Heinrich was not in very good voice, but the great earnestness which he brings to his work caused the audience to heartily applaud him.

Mme. Hopekirk played the Grieg concerto with the orchestra.



It was not a selection calculated to show the pianiste to the best advantage, yet Mme. Hopekirk made a decidedly good impression, leaving a wish in the minds of those present to hear her in something else better adapted to bring out her qualities as a pianiste. The greatest success of the evening was scored by Mr. Ovide Musin. The audience, which, by the way, was the largest that the festival had yet attracted, was aroused to enthusiasm by his playing. Probably since Wilhelmj played here a few years ago no such applause had been given to a violinist. Mr. Musin played the Beethoven concerto and a "Caprice de Concert," his own composition, both with orchestral accompaniment. The orchestra gave the "Concert Overture," by Dietrich, and "Academische Overture," by Brahms. Both were given finely, and with much finish, though the first did not prove as interesting as the last.

The programme for the second afternoon concert given on Friday was a well chosen one. Much doubt had been expressed as to Mme. Gerster's appearance, and likely it was owing to this that the Academy was but comfortably filled. Yet, those who came had the pleasure of hearing Mme. Gerster's two last songs in this country, for this season, at least, and she was heard to better advantage than at any time since the beginning of the festival. She gave the "Ah, fors e' lui," from "Traviata," and a waltz-song written for her by Behrens. The last was sung better than the first, and for once the "no encore" rule was set aside and the waltz was repeated. The programme comprised besides Mme. Gerster's numbers, two tenor solos, very well rendered by Mr. Charles Knorr, "Sound an Alarm," from "Judas Macabees," and "La Charite," by Faure. Mr. Hennig, the well-known and appreciated cellist, played with the orchestra "Introduction and Andante," by Lubeck. This selection was beautifully rendered, and received the applause it deserved.

The orchestra, under the direction of Mr. Gilchrist, opened the concert with "Scènes Poétiques," by Godard, not a great work, but yet a pleasing one and very smoothly given. The concert ended with the Second Beethoven Symphony. This was well played and fittingly brought to a close the fine programme.

At the fourth evening concert on Friday, the Verdi Requiem was sung; as there is no orchestral opening to it, the Beethoven "Coriolan" overture was given; it was well chosen as an introduction to the Requiem; this was followed by the duet from Rossini's "Stabat Mater," "Quis est homo," sung superbly by Mmes. Fursch-Madi and Trebelli. The soloists for the Requiem were Mmes. Fursch-Madi and Trebelli, Messrs. Adams and Heinrich. The two first singers carried off the honors of the evening; the duet, "Recordare, Jesu pie," was sung by them with artistic feeling, and was fully appreciated by the audience. Mr. Adams sang well certain parts of the tenor solos; then, again, his reading was so uncertain that he came near spoiling the singing of the other soloists. Mr. Heinrich brought much earnestness to his singing, but his voice showed some signs of weariness, and it is no wonder, considering the hard work he had to do since the opening.

The chorus sang better than ever; they seemed to be impressed by the beauty and grandeur of the music, and there was a spirit and strength in their work that must be greatly encouraging to their leader, Mr. Schmitz, who, at the beginning of the concert, was presented with a floral gift by the Lotus Club, the audience, chorus and orchestra joining in the applause which greeted the presentation. The third afternoon concert, given on Saturday, began with Raff's "Im Walde" symphony; it was played and showed the orchestra to much better advantage than did the Spring overture by Goetz given in the second part. The soloists were Mme. Fursch-Madi, Max Heinrich and Mr. Chas. Jarvis, pianist. Mme. Fursch-Madi won an enthusiastic recall after her first number, which was the aria, "Piano, Piano," from the "Freischütz." Her success was well deserved, and she forced Mr. Schmitz, the leader, to share it with her; this was only justice, as Mr. Schmitz has shown himself worthy of being called one of the best leaders in the country. The way in which he accompanied the singer, managing the orchestra of 100 performers as if it were but one instrument, is indeed beyond criticism.

Max Heinrich gave, with the chorus, the prayer from "Moses in Egypt," and selections from "Elijah." He was much more successful in the last number than in the first, his voice and style of singing not being dramatic enough for the prayer. Mr. Jarvis played the Mendelssohn Concerto, No. 2, in D minor, for piano and orchestra, with much delicacy and finish, and met with a flattering success. One of the most beautiful numbers of the concert was the "Ave Maria," by Brahms, for female voices, which was sung very smoothly by the chorus. The fifth and last evening entertainment, given on Saturday, began with a miscellaneous concert and ended with Gade's cantata, "The Crusaders." The honors of the evening were won by Mme. Hopekirk, who succeeded in pleasing her audience much better than at her appearance at a previous concert. The other soloists were Mrs. Darling, Mr. Adams and Mr. Clarence Hay. Mrs. Darling has a good method, but, unfortunately, her voice is not strong enough for the Academy, and Mr. Adams's voice failing him almost entirely as the evening progressed. There were times, as in the exquisite duet, with chorus and orchestral accompaniment, when the parts of the two soloists were inaudible beyond the two or three front rows of the parquet.

Mr. Hay created a very good impression and rendered well the music of his part. The chorus sang finely; the beautiful song of the Sirens received such artistic treatment that it stood out as one of the finest choral numbers heard during the festival. In the course of the evening Messrs. Schmitz and Gilchrist were

presented, in behalf of the chorus, with some beautiful floral offerings.

Great praise is due the managers of the festival. Messrs. Decatur Smith, president; J. N. Converse, vice-president; Chas. Schwartz, secretary, and W. Biddle, chairman of the music committee, deserve the thanks of all for the admirable way in which they served the interests of music in this city. Had their efforts met with the enthusiastic support which they deserved, it would not be necessary to say that some of the finest concerts of the week were given before partially empty houses.

JULES VIENNOT.

## Boston Wagner Concerts.

[BY OUR SPECIAL CORRESPONDENT.]

THE second series of Wagner concerts occurred at Mechanics' Hall, Boston, on last Tuesday afternoon and evening, and both at the matinee and evening performances the spacious building was thronged with a large-sized, cultivated and enthusiastic audience.

As the two programmes contained nothing that has not also been heard at this week's New York performances, mention of which may be found in another column, it seems hardly necessary to say more than a few passing words on the renderings of the various numbers.

The matinee was ushered in by the finely played "Tannhäuser" overture, followed by the bacchanale of the first act, and the first, second and third scenes of the second act of that opera, of which the march and chorus were equally well rendered as on previous occasions, and the whole was favorably received. Frau Materna, as *Elizabeth*, was in excellent voice, and so were Herren Winkelmann as *Tannhäuser*, and Scaria as *Landgrave*, but the latter did still better in Sachs's monologue from the "Meistersinger," excerpts from which followed the "Tannhäuser" fragments. The chorus in the chorale, "Awake," was not quite as powerful in tone as might have been expected from so large a body of trained singers. The Walther's Prize-song and finale of the third act closed the "Meistersinger" selections, and as the song seems to be Herr Winkelmann's *pièce de résistance*, it goes without saying that he scored with it a great success.

The concert wound up with the magnificent funeral march from the "Götterdämmerung" and *Brunhilde's* "Self Immolation," in which Mme. Materna again demonstrated her surpassing dramatic expression and fine sonorous quality of voice.

The evening performances, which must have been attended by at least six thousand people, opened with the prelude to the "Meistersinger" magnificently played by the orchestra and *Pogner's* address beautifully delivered by Herr Scaria. The orchestra then followed with the short prelude to the "Götterdämmerung" and Frau Materna and Herr Winkelmann gave a fine rendering of the difficult duo "Zu neuen Thaten" between *Brunhilde* and *Siegfried*, which number had not been heard previously at the festival.

The second half of the programme was made up of excerpts from "Lohengrin," the performance being rendered remarkable through the joint appearance of Mme. Nilsson as *Elsa* and Mme. Materna as *Ortrud*. Both ladies were equally enthusiastically received and after a beautiful performance of the lovely orchestral prelude, gave the grand duo, constituting the second scene of the second act. In spite of all popular demonstrations in favor of Mme. Nilsson, it is but fair to say that she was vocally and conceptionally far inferior to her partner and rival Mme. Materna. Her voice lacks the sweetness with which we expect to hear the tender music of the dreaming *Elsa* rendered and her reading is not even rhythmically correct to say nothing of being rated in point of conception. Cold and unsympathetic as Mme. Nilsson appears to be by nature, she should attempt most any other role than that of *Elsa*. Her behavior on the stage also during the triple recall of Mme. Materna, who sang the part of *Ortrud* gloriously, was anything but refined or in good taste.

The fragments that followed were: The Bridal Procession, scene 4. Chorus, "May ever joy attend thee."

ACT III.—Introduction, orchestra. Chorus, "Faithful and True," scene 1. Grand duo, *Lohengrin* and *Elsa*, scene 2. March, orchestra and chorus, scene 3.

Herr Winkelmann was excellent, the chorus satisfactory and the orchestra, as usual, of course magnificent. Mr. Theodore Thomas, who conducted with inspiration, but very carefully, came in for a good share of the applause.

## Thusnelda, Opus 10.—Adolph M. Foerster.

THIS short character-piece was composed to Karl Schäfer's poem, "Thusnelda." The heroine was the noble wife of Arminius, the conqueror of Varus. During a campaign with Germanicus, the distinguished Roman general Thusnelda became his prisoner, which so incensed Arminius and his followers that, with increased resources, even greater battles were fought—with, however, a divided success. In Schäfer's poem *Thusnelda* is led through the thronged streets of Rome as the most valuable trophy, amid the wild excitement of the populace. Sent to prison, she repels threats and entreaties alike, and finally dies,—one of the most remarkable women of Rome's proud days.

The composer sought to depict graphically the character of the heroine, rather than her surroundings. The opening subject—assigned to the violoncello—is the motive of "Thus-

nelda," indicating her firm and unswerving character. The subject is afterward taken up by other instruments, with intervening counter-subjects. A plaintive melody—by the flutes and clarinets, supplemented by an agitated figure of the bass stringed instruments—seems to portray the captive's emotions under the trials of slavery. In the recurring first motive, though more elaborated, *Thusnelda's* renewed firmness reaches its acme, amid the foe's intermingling shouts; and her doom quickly follows. The two closing measures illustrate the last signs of life, through the employment of the *pizzicato* of the stringed instruments and the sombre tones of the drums.—*From the Handbook of the Pittsburg May Festival.*

## Wagner Concerts.

THE first concert of the second series of Wagner concerts took place in the Metropolitan Opera House last Wednesday evening, the 7th, the programme being made up entirely of extracts from the opera of "Tannhäuser." The now well-known overture was performed in admirable style and the succeeding "Bacchanale" and "Chorus of Sirens" went brilliantly. Only a first-class orchestra could attempt to play such difficult music with any degree of success. It is doubtful whether a more complete and splendid orchestra could be gathered together in the world. The third scene of the first act followed, in which *Tannhäuser*, a shepherd and pilgrims appear. The music allotted to the shepherd was very meritoriously sung by Miss Emma Juch, while the rendering of the "Pilgrims' Chorus" proved how excellent a body of male singers is the New York Liederkreis Society. In the "March and Chorus" of the second act, as well as in the various choral passages of the third act, the Liederkreis Society displayed a good body of tone, coupled with refined taste and most satisfactory shading.

The fourth scene of the first act served to introduce as "minstrel knights," Messrs. Toedt, Treumann, Graff and Martin, with Herr Scaria as *Landgrave* and Franz Remmert as *Wolfram von Eschenbach*. Messrs. Treumann and Remmert sang their parts with much effect, and added materially to the success of the concerted piece that brought to a conclusion the excerpts from the first act of the opera. Messrs. Graff and Toedt were not so successful. From the second act were performed the first, second and third scenes, as well as the before-mentioned "March and Chorus." The sopranos of the New York Chorus Society and Brooklyn Philharmonic Chorus sang with great vim in the "Chorus," ending on a high B natural, as on former occasions, which was well taken and well sustained. The "March and Chorus" was really the popular success of the evening.

After an intermission the third act was given almost complete. It embraced the introduction, "Tannhäuser's Pilgrimage," an orchestral tone picture, admirably played; Elizabeth's "Prayer," interpreted by Mme. Materna in a really religious and heartfelt style, and with the grave and deep expression demanded; Wolfram's song to the "Evening Star," which Mr. Remmert sang most satisfactorily, and with praiseworthy expression and intonation; "Tannhäuser's Narrative," which served to exhibit Herr Winkelmann in as good a light as he has yet appeared, both with regard to his dramatic talent and vocal gifts; and the general finale, with the *Landgrave*, minstrels and chorus.

The evening's performance, naturally, again drew attention to the three Wagnerian singers and their methods. It must be said that Herr Scaria was not in such excellent condition as on previous occasions, while Materna again carried off the palm by her true artistic instinct and expressive voice. A part of the audience applauded a low F, given with some force by Herr Scaria; but we fear the majority failed to see the general beauty of the music performed. "Tannhäuser," to one who knows well the later works of Wagner, seems to be a transition opera, containing some passages that are Italian in style, and many ideas that have been worked over before Wagner presented them in this work in his way. Theodore Thomas conducted as carefully as ever, and the orchestra played, as usual, with notable fire and precision.

## Second Concert.

The second Wagner concert that took place in the Metropolitan Opera House on Friday evening last, was well attended. To the attraction of the trio of Wagner singers that of Mme. Nilsson was added. The programme opened with the tolerably familiar "Huldigungs Marsch," which was somewhat robbed of the beauty inherent in it by the too rapid speed at which it was taken. It is a pleasant and even tuneful composition, and although much superior to the "Centennial March," is infinitely inferior in grandeur and dignity to the celebrated and powerful "Kaiser March." This ended, the excerpts from "Lohengrin" were begun. The very beautiful "Prelude" to the first act was given with commendable care, but perhaps with less ethereal delicacy than desirable. It produced a fine effect, however, and was enthusiastically applauded.

The duet in the second act of the opera for *Elsa* and *Ortrud* served to introduce Mme. Nilsson and Frau Materna. To those who have never heard the work entire this excerpt must naturally lose much of its significance, but interpreted by two such artists as those named above, it could not but be greatly enjoyed by all whose musical taste has been cultivated beyond the tinkling melodies of Bellini, Donizetti, and like composers. Mme. Nilsson's voice was naturally compared to that of Mme. Materna, and the judgment to be recorded is that the latter artiste excels in genuine warmth and heartfelt expression, while Mme. Nilsson's tones, if true, are comparatively cold and her style



more artificial. Of course, the execution of both singers was enjoyed, and at the conclusion of the duet enthusiastic applause greeted the two singers. Mme. Materna had to appear several times to acknowledge the greeting of the audience. The Bridal Chorus, "May ever joy attend thee," was sung in a rather perfunctory manner, and was not always perfect with regard to intonation.

It goes without saying, that the instrumental introduction to the third act was splendidly performed, but we should prefer to hear it given in a less rapid tempo, when a larger effect would be the result. Of course, the familiar and excessively tuneful chorus (for Wagner), "Faithful and True," was enjoyed by everybody present, but the intonation of the singers was quite faulty at times. One of the successes of the evening was the duet for *Lohengrin* and *Elsa*, which follows this chorus, a composition full of beauty and tender melody. Mme. Nilsson sang better in this than in the other duet with Frau Materna. Herr Winkelmann created a good impression here, especially in the more dramatic portions of the duet. The "March" which succeeded was admirably played and is indeed a most stirring and effective piece.

The second part of the concert was devoted to excerpts from "Parsifal." The religious and mystic "Vorspiel" was finely rendered by the orchestra, after which came the beautiful "Flower Girl" scene in the second act. This excerpt was sung by a number of ladies, who deserved the highest credit for their rendering of a very difficult piece of music. Among them were Miss Zelle de Lussan, Mrs. A. Hartdegen, Miss Simms, Miss Earle, Mrs. Denniston, Miss Fanny Hirsch, and others.

The accompaniment is remarkable for its invention and workmanship and the extraordinary effect it produces in conjunction with the voices. The music following this chorus is, to our mind among the very best in the opera. The passage beginning "Ich sah das Kind" ("I saw the child upon its mother's breast") is one of the highest beauty, and leads into a very dramatic portion of the work. Frau Materna and Herr Winkelmann, the *Kundry* and *Parsifal* respectively, achieved a true success by their interpretation of this difficult music, which appealed to a smaller number of the audience than the "Lohengrin" selections. The "Good Friday Spell" contains much that is charming and colorful, while Titirel's funeral procession and finale is exceedingly grand in parts. Here Herr Scaria appeared and sang with the success he has attained on former occasions, and a word of praise is due Franz Remmert for his excellent singing of the music allotted to *Amfortas*. The orchestra generally played with the finish and strength we have come to expect from such a superior group of instrumentalists.

### Third Wagner Concert.

The last Wagner concert of the second series took place in the Metropolitan Opera House on last Saturday afternoon, a large audience being in attendance. The selections were less popular than on other occasions, but were none the less highly interesting. The first excerpt from "Rheingold" was that relating to the action of Alberich and the Rhine Maidens. This scene opens the opera, and is remarkable for the long organ point on E flat. It was heard at the May Festival, two years ago. Mr. Remmert sang the difficult music given to *Alberich* with force and effect, while the music of the Rhine Maidens was interpreted with a great measure of success by Miss Juch, Mrs. A. Hartdegen and Miss Emily Winant. The second selection was that wherein *Wotan* beholds Walhalla. Of course, Herr Scaria sang the vocal part of this beautiful scene with the intelligence and effect demanded and which he has exhibited before. Mr. Toedt's rendering of *Loge's* narrative, "Gold versus Love," was deserving of modified praise, but his voice is far too small to sing with such accompaniments as Wagner writes. The "Rainbow Scene and the Maidens' Lament," was assigned to Messrs. Toedt and Remmert. It is a magnificent tone-picture, and as magnificently performed by the orchestra.

The second part of the concert opened with the terrific introduction to "Walkure," a storm-picture of tremendous force. To this succeeded the love duet for *Siegfried* and *Sieglinde*, which was one of the most enjoyable selections of the afternoon. It opens with the "Love Song" of *Siegfried*, admirably delivered by Herr Winkelmann. Frau Materna was heard in this duet to as fine advantage as she has yet appeared, declaiming her passionate phrases with remarkable effect. Herr Winkelmann was also excellent throughout this number, and both were deservedly recalled at the end. There is no doubt that this love music is among the finest that Wagner has ever written, for it is not only highly descriptive and orchestrally effective, but melodious and full of warmth. It is music that can be listened to with pleasure even in the concert room.

Of course, the famous "Ride of the Walkyries" was played with overwhelming force and brilliancy, and narrowly escaped being encored. After this picturesque number came "Brunhilde's Supplication," which was not so pleasing, given without stage accessories. To those who knew the various motives it was thoroughly interesting, but to the majority of listeners it must have been somewhat wearisome. Frau Materna and Herr Scaria, however, sang with their accustomed power and intelligence. The last mentioned artist gave the succeeding "Wotan's Farewell" and the "Magic Fire Scene" with the same care as at a former concert. At the conclusion of the concert wild applause broke forth, and Frau Materna, with Herr Scaria and Theodore Thomas, had to appear to receive the enthusiastic greeting of the audience. Frau Materna has become a favorite here, as much because of her singing as her pleasing, kindly and whole-souled manners. The orchestra deserved all praise for its share of the

work, with a special mention of Mr. Brandt, as concert-master. Most of Wagner's music should not be given without the stage surrounding demanded; but it is a privilege to hear it as we have recently heard it, rather than not at all. This cannot be gainsaid.

### Oratorio Society.

THE fourth and last concert of the present season was given by the Oratorio Society, on last Saturday evening, in the Academy of Music, when Haydn's "Seasons" was performed. The public rehearsal occurred on the preceding Friday afternoon. The soloists were Miss Henrietta Beebe, Messrs. Hilliard and Prehn. "The Seasons," although not so familiar to the general public as "The Creation," by the same composer, is tuneful enough to please a miscellaneous audience. A number of passages bear a great resemblance to some included in "The Creation," but "The Seasons" cannot be compared to "The Creation" in point of invention or grandeur. The choruses are more tuneful than otherwise, as instance the specimens "Come, Gentle Spring," and the "Hunting Chorus," &c. The solos, although always melodious, are not on the same high plane as those found in "The Creation." Nevertheless, the work will always remain attractive to those who admire music that demands no study in order to understand it.

The performance was generally very satisfactory, especially so with regard to the choral portions of the work. We have not heard the chorus to better advantage for some time. Both in expression, intonation and power, it was generally satisfactory; and if, here and there, a few blemishes were apparent, the choral singing, as a whole, deserved substantial praise. It was, of course, far superior to that heard in Bach's Passion Music to "St. Matthew." But, of course, the difficulty of the two works is far removed one from the other.

Miss Beebe gave her share of the solo music with taste and expression, but it lacked life and color. Her best effort was in the bright song about the country lass who outwitted the "wealthy lord." In this she was encored. Mr. Hilliard scored a fair degree of success in the music allotted to Lucas, but his voice, however pleasant, is not under complete control. He was much applauded during the evening. Mr. Prehn's singing was enjoyable, and would have been more so, but for his frequent efforts to force the upper notes of his voice. His song about the "Husbandman" was well delivered, and scored a success. Walter Damosch handled the organ with skill and taste, while Dr. Damosch conducted with his accustomed vigor and intelligence. The concert altogether was a success.

### Miss A. L. Kelly's Concert.

CHICKERING HALL held a fair-sized audience on last Thursday evening, when Miss Anna L. Kelly, a pupil of the late Mme. Charlotte Varian, gave a concert therein. Miss Kelly has a good natural vocal organ, and although she has not yet obtained the necessary control over it, yet her rendering of songs by Grieg and Becker, and the "Non mi dir," from "Don Giovanni," proved that her future is a bright one. She displayed commendable flexibility. Her assistants were Christian Fritsch, whose voice was in excellent condition; Mrs. Baron Anderson, Signor Coletti, Miss Margulies and J. F. Rhodes. The two last mentioned artists played Rubinstein's sonata in A minor for piano and violin, and this was one of the most enjoyable numbers of the evening. Mr. Rhodes is a violinist of excellent gifts, while Miss Margulies' piano playing is well known and appreciated.

### Benefit Concert.

Mlle. Sofia Neuberger had a benefit concert last Friday evening in the Lexington-avenue Opera House. Her assistants were Miss Anna Schober, contralto; Jacob Graff, tenor; Max Treumann, baritone, and Jules Levy, cornetist. The audience was quite large, and was much interested in the selections performed. The second act of "Martha" came first, followed by the shadow song from "Dinorah," given with more than average effect by Miss Neuberger; after which came the third act of "La Fille du Regiment," and Wrede's "Kreiger's" "Nachtlied," sung by the Veteran Singing Society. Miss Neuberger exhibited herself in a most favorable light, displaying her excellent schooling and general musical gifts to advantage. Of the other performers, Max Treumann deserves words of great praise for his singing throughout the evening. Mr. Levy's cornet solos, were, of course, loudly applauded. Max Maretzek conducted a fair-sized orchestra with his accustomed skill.

### Columbia College Glee Club.

THE Columbia College Glee Club gave a concert in Chickering Hall on Friday evening, the audience being large and enthusiastic. The entertainment was for the benefit of the University crew. The club's general singing displays a perceptible improvement on what it was a year or so ago, which may, perhaps, be partially accounted for by the fact that new members are taking the place of old ones. Several numbers on the programmes were greatly applauded, among them the old glee, "George Washington," and the solo, with a clever imitation of a banjo accompaniment appended to it. The concert was in every way enjoyable to those present.

### Casino Concert.

THE garden on the roof of the Casino was expected to form an able concomitant to the music on Sunday night. It would have done so, had the air not been exceedingly cool; for the blending of lights and exotics produced a pretty sight and an alluring one. Away down below, the soloists were Mrs. Belle Cole, Miss Addie Cora Reed and Mr. Harry S. Hilliard. Mme. Teresa Carreno was the recipient of recalls, as appears to be her fate at the Casino for her brilliant piano playing.

### Light Opera.

TWO events mark the movement in this field of amusement this week. One is in the direction of art, the other in the direction of limbs; one in the way of sweet melody, the other in a very bad way; one is the production of "Iolanthe" at the Academy of Music, 6th Ladies' Dramatic Union; the other the presentation of "Blue Beard" at the Bijou Opera House.

#### "IOLANTHE" AT THE ACADEMY.

This was a charming performance, and although not under the supervision of those who lay claim to a legitimate business, the amateurs of the company are to be congratulated on their efforts. The success of the undertaking is due in large measure to the general manager, Mr. Frank Russak.

The *Phyllis* of Miss Fanny Hirsh was well proportioned, excellently well sung and pleasingly acted. Miss Minnie Seligman is the possessor of a rich voice. She proved herself the best actress in the company. The *Fairy Queen* by Miss Sophie Hack was well taken. Her solo in the second act was twice redemanded.

Mr. Michael Morton as *Lord Chancellor* made the hit of the evening. He displayed remarkable versatility, and need not run from comparison with Mr. Ryley. The *Strephon* of Mr. Harrie E. Hilliard was admirably sung. He has an unusually good voice, clear and resonant. Mr. Carleton should go to him for lessons in enunciation.

Mr. Jesse J. Rose was an amusing *Earl of Mount Ararat*, and Mr. George S. Sturgis kept him good company as *Lord Tolloller*. Mr. Frederick G. Hunt made a good *Private Willis*, and Mr. George Pings kept close to the *Lord Chancellor* in execution as his trainbearer. Misses Grace Reals, Celia Flanagan, and Estelle Bense played the roles of *Celia*, *Lila*, and *Fleta*, respectively.

The rich and beautiful costumes of the hundred fairies and peers, and the scenery by George W. Dayton produced a harmonious and satisfactory effect. Musical director Neyer, and stage manager Barker are assuredly deserving of praise for their clear-headed work.

Although the night was stormy, the auditorium was well filled. Col. Mapleson looked down from a proscenium box; so happy, apparently, that one would imagine he had not seen a sheriff for six hours. The audience was enthusiastic; and well it might be. The opera was presented in a truly worthy manner and the music of the work—the most scholarly and furnished of any of Sullivan's operatic compositions—received a rendering which it deserved. It were well for some professional to study "Iolanthe" as given by the Ladies' Dramatic Union.

#### AT THE BIJOU.

Mr. Farnie's version of Offenbach is again to the fore. As given at the Bijou, it is a version in undressed kid. There is lots of gauze and plenty of materialized spirits.

We have not hitherto held a marked belief in spiritualism, but we now think that spirits hover around the Bijou boards and forget to put their last night's full dress on. As we look upon them, we say softly, with Keats:

"A thing of beauty is a joy forever."

Then we lie back in our orchestra Steele-Mackaye chair, put up our opera-glasses and think that we are baldheads.

"Blue Beard" is having a good run. Of course, enough of Offenbach's music is used to make the work respectable; and then, with the help of that funny man, Mr. Jacques Kruger, as *Blue Beard*, Mr. Arthur W. Tams as *Zong Zong*, and Miss Emma Carson as *Selim*, dancing in lovely vesture with heavenly grace—why, we have beauty, grace, comicality, and everything, but especially good singing, to make matters lively.

There's money in it, and we hope Messrs. Miles and Barton will catch on to the shekels.

#### AT THE CASINO.

It rained on Wednesday night last week—as it did on seven or eight other nights—and so the stars did not shine in the Casino garden; but they did later in the week, and the management and the tropical plants all smiled.

Miss Rosalba Beecher, the pretty young singer who has amateurish traits, succeeded Miss Carrie Burton in "Falka" as *Alexina*.

#### AT DALY'S.

"A Night in Venice" is still repeated nightly at this theatre, and is proving a "positive success." The pigeon ballet is as funny as ever, and the performance is smooth and attractive.

The removal of the large organ in Music Hall, Boston, will begin to-morrow, May 15, by Mr. George S. Hutchings, the successor of the well-known organ firm of Hutchings, Plaisted & Co., Boston. The organ will be packed and stored away and next year will be placed in the new Music Hall, which the New England Conservatory of Music is about to erect on the lot adjoining the Conservatory.



## Chicago Correspondence.

CHICAGO, May 8.

LAST evening Mr. George Riddle gave a reading at Hershey Music Hall. The entire evening was devoted to the "Midsummer Night's Dream," with Mendelssohn's music, the latter being interpreted by an orchestra under the direction of Mr. Edward Hermendahl. Nearly all of the music to this work was given, and the effect was charming. Mr. Riddle presented the varied characters of the drama with remarkable skill, representing them in all their diversity with great vividness of delineation. Especially satisfying and delightful were the change of voice and delicate musical tone imparted to the utterances of the fairies, and I certainly have never heard such a musical ring from any speaking voice as that which Mr. Riddle gave in the "lullaby."

In my estimation the event was one of the most noteworthy of the season from a musical as well as elocutionary point of view; yet the audience was by no means as large as it should have been, and the expense for orchestra prevented a financial success, though securing an artistic one. It is strange that in Chicago there are not enough people desiring to hear Mendelssohn's music to this work to make such an undertaking profitable! In his other readings Mr. Riddle has been eminently successful, drawing crowded houses.

Mr. John Lavine, of New York, was here last week managing a concert. From all I hear I am inclined to think that he got himself pretty thoroughly disliked by those with whom he had dealings, and that some of them, at least, would be pleased to have him confine his operations and his presence to some other locality in future. Mr. H. Clarence Eddy has been engaged as solo organist for the May Festival at Dubuque, Iowa, May 22 and 23. His solo numbers will include many of the greatest works ever composed for the organ.

Mme. Hueffner Harken, who has been engaged as instructor in the Chicago Musical College (Dr. F. Ziegfeld, president), arrived last week from Europe, and will make her debut here in the concert of the Mozart Club, May 13.

The sale of season tickets for the Chicago May Festival, which is to take place the last week of this month, under the able management of Mr. Milward Adams, began on Monday last. Over \$10,000 worth of season tickets was sold the first day. The sale of single seats will begin next Monday.

Great preparations have been made, and the festival seems certain to be a grand artistic success. This opportunity for hearing, in selections from Wagner's masterpieces, the trio of German artists who have studied and performed the roles under the master's own direction, is one that should not be missed by any of our people, as a similar one may perhaps never occur.

FREDERICK GRANT GLEASON.

## Omaha Correspondence.

OMAHA, Neb., May 7.

THERE was a large and select audience at Myers Music Hall last night at the first entertainment of a series of three to be given by Miss Lydia S. Harris, of Chicago.

The programme was entirely classical and was highly appreciated by the hearers. The Liszt Tarentella was enthusiastically received, but Schumann's concerto in A minor was the gem of the evening. Miss Minnie Maul was encored for her rendition of Non Torno and responded with a simple Scotch ballad. The quartet comprised Misses Maul and Pennell and Messrs. Breckenridge and Pennell sang their numbers in a highly artistic manner. Prof. Martin Cahu, the accompanist, contributed in a large degree to the success of the evening's performance.

J. D. P.

## Symphony.

HENRY BAERER, the well-known sculptor, has almost finished in the clay the allegorical female figure of "Symphony," to be almost life-size, and which is to be cast in bronze for the Beethoven monument which has been presented to the city by the Beethoven Männerchor. A colossal bust of the immortal composer will surmount the "Symphony" figure, which will be unveiled on July 22, the occasion of the celebration of the twenty-fifth anniversary of the foundation of the Beethoven Männerchor. The figure is about five feet in height, and will rest on a sub-pedestal in front of the shaft of the granite pedestal of the monument. "Symphony" is clothed in the classic dress of Greece, and stands as though listening to the various sounds of nature, the pose being excellent. The bare left arm is held aloft, while the lyre is held at the side in the right hand. The face has a sweet expression, and the general figure is graceful and dignified. Altogether, Mr. Baerer has admirably succeeded in his endeavors. The Beethoven Männerchor is to be congratulated on Mr. Baerer's and its own behalf.

—A vocal and instrumental concert devoted to the interpretation of Spanish music was given in Chickering Hall on last Saturday evening. A fairly large and highly demonstrative audience was present. The soloists were Miss Emma Roderick, Emilio Belari, Frank Ridsdale and Fermin Toledo. A string quartet played, quite well, pieces by Juarran and Marqués. A successful performance was that of a duet by Miss Roderick and Signor Belari. Both have good voices and sing in excellent style. Fermin Toledo rendered valuable service at the piano. The concert was enjoyed by all present.

## HOME NEWS.

—Miss Catherine Lewis is appearing in "Olivette" in New Orleans.

—The Alice Oates Opera Company was stranded at Pittsburgh last week for lack of funds.

—The Fay Templeton Opera Company is at the Lee Avenue Academy of Music, Williamsburgh, this week.

—Adolf Neuendorf's Opera Company will appear in "A Trip to Africa" at Haverly's Theatre, Philadelphia, this week.

—"Orpheus and Eurydice" given by the Bijou Opera Bouffe Company, has made a hit at Haverly's Theatre, Chicago.

—The sale of season tickets for the Chicago May Festival closed on last Saturday evening. The receipts were \$15,000.

—"The Beggar Student" is being given this week at the Brooklyn Park Theatre by McCaull's Opera Comique Company.

—The Rutgers College Amateur Minstrels gave a performance in the New Brunswick Opera House on last Friday evening for the benefit of the Hospital Fund.

—The first Music Festival ever held in St. Louis was begun on last Wednesday night with great success. Minnie Hauk was the star. The audience numbered over 4,000.

—P. S. Gilmore's band played at the opening of the fête of nations in aid of the pedestal fund of the Bartholdi statue at the Brooklyn Academy of Music on Monday evening.

—Alfred Van Norden, who was born in Germany, and one of the best musicians resident in Atlanta, Ga., committed suicide on Saturday by taking morphine. He leaves a wife and several children.

—Mrs. Belle Cole, Miss Henrietta Maurer, Miss Nellie Kline, Marshall P. Wilder and the Arcadian Quartette will take part in the testimonial concert to be given to William H. Swan at Chickering Hall on the 22d inst.

—The pupils of Signor and Mme. La Villa will have their annual concert at Chickering Hall this Wednesday evening, at which they will be assisted by F. Harvey, Dr. Loretz, Jr., Mr. Le Barbier and the Allegri Club.

—Gall's cantata of "The Holy City" was rendered on last Sunday evening by the choir, assisted by Mollenhauer's orchestra, under the direction of Prof. Van Nardroff, the organist, in the Church of the Messiah, Brooklyn.

—Miss Vinton has taken the place of Miss Rosalba Beecher in the cast of "Falka" at the Casino. Miss Beecher appears this week with the McCaull Opera Comique in "The Beggar Student" at the Park Theatre, Brooklyn.

—Mme. Nilsson, Frau Materna, Herr Winkelmann and Herr Scaria were the principal soloists at the Wagner Concert given on last Monday evening at the Academy of Music, Philadelphia. The choruses were sung by the Cecilian Society.

—Two movements of a new symphony by Mr. Neuendorf, conducted by himself, were recently performed in Boston, at J. J. Brahms' testimonial concert. They met with excellent success, and served to prove Mr. Neuendorf's musicianship.

—The Emma Abbott English Opera Company closed its sixth season at the Chestnut Street Theatre, Philadelphia, on last Saturday evening. Miss Emma Abbott has sung for thirty-seven consecutive weeks, giving seventeen different operas and 302 performances.

—The Boston Ideal Opera Company gave representations in Buffalo, N. Y., Monday and yesterday at the Academy of Music. The season of light opera will close shortly after this date, and the troupe will go to Boston to rest while Miss Ober takes her vacation in Europe.

—At the Casino the next production will probably be "Le Petit Duc." The run of "Falka" has not been very successful, financially considered. "Nell Gwynne," which is the only new thing of any importance controlled by the Casino, will probably not be produced in this city until the opening of the regular Autumn season.

—The Nyack Choral Society, of which G. D. Wilson is conductor, will give its third and last concert at the Presbyterian Church, Nyack, on to-morrow evening. Mendelssohn's oratorio, "Elijah," will be sung. The soloists will be Miss Ella Earle, soprano; Mme. Agnes Lasar, contralto; F. W. Jameson, tenor; Ivan Morawski, baritone, and the auxiliary quartet will be composed of Mrs. G. D. Wilson, Miss Serena Lydecker, Edward Merritt and J. B. Simpson.

—The first May Music Festival ever held in Ashburnham, Mass., will take place on Friday and Saturday next. There will be three performances: Friday evening, Saturday matinee and Saturday evening. The performers on this occasion will be Miss Nettie Van Buren, of Boston, soprano; Miss Fannie Sabin, of Gardiner, contralto; Miss Olga von Radecki, of Boston, and Miss Mary E. O'Brien, Portland, solo pianistes; Miss Georgie Pray, Messrs Edwin A. Sabin and Fred. Mahn, all of Boston, solo violinists; Wilhelm Mueller, solo violoncellist; the Boston String Quartette Club, made up as follows: first violin, Edwin A. Sabin; second violin, Miss G. Pray; viola, Chas. Marble; and violoncello, Herr Mueller. The accompanists will be Miss M. A. Ames, of Ashburnham, and Mr. M. B. Cummings, of Leominster.

## FOREIGN NOTES.

.... "Doña Mencia," by Eugène Dias, is the title of a new five-act opera.

.... E. Stritt, the tenor, leaves the Stadt Theatre, Frankfurt, on the 1st of September.

.... Joseph Hollmann, violoncellist, is appointed officer of the Dutch Order of the Oak Leaf Crown.

.... A new comic opera by Jacobi, called "Fretillon," has been produced at Brussels. It is a great success.

.... The Venezuelan Order of Merit has been conferred on Míolan-Carvalho, the first lady so distinguished.

.... The Armoneggi Association at Lyons has been reconstituted, and Aimé Gros appointed artistic director.

.... Gustave Huberti, of Brussels, is engaged on two important works, entitled "Bloemardinne" and "Tanchelyn."

.... The entrance examinations of the Royal Conservatory of Music, at Leipsic, took place on Wednesday, April 16.

.... Emma Nevada is said to have canceled the engagement binding her for another year to the Paris Opéra-Comique.

.... Franz Liszt lately conducted a performance of his "Hungarian Coronation Mass" in the Cathedral at Pressburg.

.... The Promenade Concerts at Covent Garden Theatre, London, are already talked about, and will probably commence on August the 2nd.

.... Paul Kalisch, a son of the late David Kalisch, the well-known farce writer, is engaged as tenor for three years at the Royal Opera House, Berlin.

.... Glinka's opera, "La Vita Per Lo Czar," will be performed for the first time in London during the spring season of Italian opera at Covent Garden.

.... Carl Rosa is about to establish an opera-house in Liverpool, and for that purpose has purchased the Royal Court Theatre there, paying about £40,000 for it.

.... There will be ten representations of "Parsifal" in Bayreuth this summer, beginning on July 21 and ending on August 8, performances being given every other day.

.... M. Jacobs, professor of the violoncello in the Brussels Conservatory, recently played at Boulogne-sur-Mer, an old concerto for violoncello by Haydn. There was an orchestral accompaniment.

.... The *Lute* (a London journal) is giving an interesting series of papers called "Unearned Fame," from the fertile pen of W. A. Barnett. The articles deal with cases of mistaken or dubious musical authorship.

.... After his concert, which was a brilliant success, in Moscow, Max Erdmannsdorfer presented 500 roubles to the Orchestra Fund of the Conservatory, and the same amount to be distributed among poor students.

.... Next June has been fixed upon as the time for unveiling the monument at Eisenach to John Sebastian Bach. Some of Bach's most important works will then be produced under the direction of the violinist Joachim.

.... A. C. Mackenzie has finished his Norwich oratorio, "The Rose of Sharon," and will shortly commence his new opera, destined for the Carl Rosa season at Drury Lane at Easter, 1885. Mr. Hueffer has finished the libretto, the subject of which is for the present to be kept a secret.

.... A new pianoforte sonata in D flat, by Villiers Standford, was recently performed at the Monday Popular Concerts, London, by Miss Agnes Zimmerman. It has been rather severely criticised by the English press generally, which finds it labored, dry, formless and altogether uninteresting.

.... The Meadowcroft Memorial Prize, offered biennially for a four-part anthem under the auspices of the College of Organists, London, as well as a prize given by the college itself for an organ postlude, are again offered for competition during the present year, the MSS. to be sent in before September 1 to the secretary of the College of Organists.

.... The new Theatre Italien, of Paris, is in financial straits. Its director, M. Maurel, has called on the shareholders for the sum of 500,000 francs, the original 440,000 francs being exhausted. In his exposé, M. Maurel promises to make of the Theatre Italien an international theatre, "in which are to be interpreted the best works of Richard Wagner to the Germans, the operas of Guarani to the Italians, and those of Salvayre, Massenet, Saint-Saëns and De Joncières to the French." He says he has already entered into negotiations with the managers of the principal opera houses of Europe, who, he hopes, will lend their most celebrated artists to the realization of his scheme.

.... A meeting has been held in St. Petersburg to discuss the best measures for preserving the national and popular songs of Russia. The president of the meeting stated that the musical students of the St. Petersburg Museum were studying the Russian and Slavonic songs with the view of making them popular with the people. To succeed herein a numerous audience was always admitted at the public lectures, where these songs would be repeatedly given. The Russian ballads are renowned for their beautiful and original motives. Like the melodies of Poland, they are most characteristic for the expression of melancholy, which seems to tell the history of the people in whose bosoms they originated.



# THE MUSIC TRADE.

## THE CHICKERING SYSTEM.

### Mr. Loomis Makes Some Additional Comments.

#### THE "HONEST TEST" AGAIN.

THE venerable C. M. Loomis, of New Haven and other Connecticut towns, prints the subjoined article upon which we will make a few comments.

#### The Chickering System.

"Under this head THE MUSICAL COURIER some weeks ago published the following:

The unpopularity of the coercive contract system of Messrs. Chickering & Sons, upon which we have commented, and which is in direct contravention of the laws of supply and demand, is not only the cause of complaint of parties who may be supposed to be injured by it, but the very agents of the house are malcontents. C. M. Loomis, of New Haven, Conn., writes to us: 'You are quite right when in yours of this date you speak of territorial rights and the contract system. I believe the plan has and will work seriously against the manufacturer and dealer, by harassing the one and lowering the grade of the other.'

"At the time when I made the comments quoted I had been the agent of the Messrs. Chickering & Sons for eighteen years and during all that time they had invariably treated me with exceptional courtesy and liberality, and nothing in their plan of conducting their business had ever affected my interests otherwise than pleasantly and favorably, but I felt at that time that the plan they were pursuing might give some dealer an incorrect impression of a house which I know to be of the highest character in all points of business honor and fairness. Since then, however, their system has been more fully brought to my knowledge and I am assured that they are quite able to manage a large business in a successful manner and do not need any advice from me or any other dealer, and that the rapid increase in the popularity of their house is certain to continue as long as it is under the present management. Permit me to add that I am not, and have never been, toward the Messrs. Chickering & Sons in the slightest degree a 'malcontent,' but a firm friend and expect to remain so. C. M. LOOMIS."

Now, Mr. Loomis, do you think that the letter which you wrote to us can lose its original meaning or significance, because you see fit to add some explanations to it about three months later? In writing to us about the Chickering system, you distinctly, unequivocally, and we believe conscientiously say: "I believe the plan has and will work seriously against the manufacturer and dealer, by harassing the one and lowering the grade of the other." That covers our original position from the perusal of which your letter emanated. The fact that you have been for eighteen years the agent of Messrs. Chickering & Sons, and that they, as you say, have during all that time treated you with courtesy and liberality, does not in the least shake our confidence in the correctness of your indorsement of our opinion. Other Chickering agents—for eighteen years or more—who have not been treated with courtesy or liberality, express the same opinion, we had the pleasure of having had indorsed by you. You need not have gone to the trouble of assuring us that you expect to remain a firm friend of Messrs. Chickering & Sons. The fact that you have gone such a length to explain what you did not mean, after meaning what you explained, and all for the benefit of said firm, proves conclusively that you are one of those agents who, if he ever feels the effects of the Chickering system, can claim an exemption on the ground of unquestionable fidelity—even in favor of a system you condemned. Let us also call your attention once more to the "Honest Test," and as you have had the kindness to give us your voluntary views on the "system," may we not hear something from you on the "Honest Test"?

#### Chickering's "Honest Test."

"As Messrs. Chickering Sons continue to advertise their 'Honest Test,' in which they refer to the victory gained over certain competitors, we would like to ask them, Why not mention the names of these competitors? Who were they? Should not their names be mentioned in a statement termed an 'Honest Test?' Why not mention the date when this 'Honest Test' was made? Not mentioning the date leaves the inference that the Chickering pianos won these honors only lately, or say a few years ago; but as this affair happened *nineteen years ago—19 years!*—when firms that make better instruments than the Chickering piano of this date were not in existence, and others that manufacture a higher grade piano than those manufactured by Chickering *now* were comparatively unknown then, is it an 'Honest Test' to put this statement or advertisement before the public without referring to the date of the event.

"Their competitors on that occasion were Hallet & Davis, and

not the Hallet & Davis Company of to-day, which makes a much finer piano than the original firm made. Then there were George M. Guild & Co., A. M. McPhail & Co., and an old German piano manufacturer who lived in Boston, named G. A. Miller, who has been dead for years.

"And this was the competition!

"Where were Kranich & Bach? Not in existence. Where was the Sohmer piano nineteen years ago? Where was the Miller piano then? The firm of Henry F. Miller was at that time about two years old. Where was Weber? Hardly known. And the Haines's? The Behning was not known, neither the Baus. The Hardman, which has driven the Chickering completely out of the field, simply on merit, in Philadelphia and Eastern Pennsylvania, was then manufactured under different auspices; but where was the modern Hardman piano? Was there a Knabe piano, or a Steck piano, or a Steinway piano present for competition? No. Did the Chickering compete with Decker Brothers on that occasion, or with Hazleton Brothers? With neither.

"Not one of these and many other makers were competing. Only pianos made by the former firm of Hallet & Davis, not instruments made by the present firm, who, by the way, have revolutionized the Hallet & Davis business, and instruments made by George M. Guild & Co., A. M. McPhail & Co., and a small German manufacturer, were the competitors of Messrs. Chickering!!!

"Was that an 'Honest Test?' Is it an 'Honest Test' to continue to advertise this insignificant event of *nineteen years ago*, and not date the occurrence? By no means. It is a commercial trick unworthy of a large piano house.

"The affair happened eleven years before the centennial; it is about as old as the deluge relative to the age of piano building. If Chickering & Sons put the date on their 'Honest Test' advertisement, they destroy its value; if they continue to advertise it without the date, they do something much worse."

There were two votes on this occasion, the above representing the second. The first vote—that is before any reconsideration by the committee that made the awards—gives George M. Guild & Co. a silver medal "awarded for the Parlor Grand." The reconsideration—by hook or crook—left George M. Guild & Co. "out in the cold," as the Esquimaux say. In an article that appeared in the *Boston Evening Transcript* of November 8, 1865, the writer says, in referring to this reconsideration: "Not the least injurious effect of this vote was to deprive Messrs. George M. Guild & Co. of the silver medal which had been previously awarded for a parlor grand."

On the next day the firm that was thus wronged and damaged, issued a card, a part of which we hereby reproduce:

"The undersigned respectfully announce that after the publication in the columns of the *Evening Transcript* of November 8, by the chairman of the Committee of Judges of Musical Instruments at the late exhibition of the Massachusetts Charitable Mechanic Association, they shall formally demand of the Board of Government of the Association, the silver medal which was after a fair and full trial awarded for the Parlor Grand offered by us for exhibition, ours being the only instrument of the kind entered."

Then referring to the reconsideration, the firm adds:

"Of these things the public can form an unbiased judgment, but for ourselves we can aver that we entered our instruments for the fair without ever having seen or spoken to one of the committee either in person or by proxy, content to abide by what we had a right to expect, viz.: a fair verdict upon the merits of the instruments offered by all parties.

GEORGE M. GUILD & CO.,

Boston, Nov. 9, 1865

554 Washington street,

Could Mr. Guild, when he wrote that card, have foreseen, that in nearly nineteen years after its appearance, it would be used to place an event before the musical world in its proper light?

For nineteen years this "sham test" has been held up to the musical world, and now after nearly two decades of misrepresentation the shallowness of this whole scheme is unravelled, exposing the true inwardness of the awards.

There was as little excuse for depriving Guild of his medal, as there now exists for continuing the advertisement of the "Honest Test." The "Honest Test" was the first test in which George M. Guild & Co. were awarded the silver medal. When a reconsideration was effected, the relative position of every piano was completely changed and by some mysterious process, those who were rightfully entitled to their recognition—in fact had been awarded it—were deprived of it.

—Mr. Karl Fink's popularity in the trade is due to his knowledge of music trade matters, his affability, his ability to discern the needs of customers, and last but not least, the house he represents.

## Emerson Piano Company.

ARRANGEMENTS were perfected last Saturday in Boston by which papers were to be signed to-day, which would in legal form dissolve the present partnership of the gentlemen who have hitherto been the proprietors of the Emerson Piano Company. These arrangements require the withdrawal of Mr. George W. Carter, who, for a consideration, not to be made public, relinquishes any interest he may have in the Emerson Piano Company. Preliminary arrangements have also been made for a continuation of the business of the company under the same title, the owners to be Messrs. Patrick H. Powers, Orin A. Kimball and Joseph Gramer.

Col. Moore, formerly of the Emerson Piano Company, attended the meeting that brought about this change; he has returned to the West. It is not known what intentions Mr. Carter has for future activity in the music trade, but the trade at large will be pleased to know that an amicable settlement has been perfected.

## Sohmer's "Bijou" Grand.

SOHMER & CO. has certainly taken a leading position among the most enterprising and painstaking firms in the trade, as they are always on the look-out for improvements of real merit, and are indefatigable experimenters, to whom the trade is indebted to many valuable improvements in the production of strictly first-class pianos.

The latest success is a small Grand—5 feet 1 inch long—which has produced a genuine furore among those best able to pronounce judgment. The instrument is novel in design, entirely original in scale, and meets the approval of those seeking to economize in room, and at the same time own a grand piano. The most remarkable fact is, that this instrument has the power of the usual grand piano; the action is the same as that of a concert grand, pliable and velvety, and is in every respect just what is desired by experienced and able players.

The touch has that elastic and pleasing quality so anxiously sought by artists and dilettanti. Taken all in all—size, design, scale, tone, and touch—this piano is undoubtedly a great step in advance in the construction of pianos in recent times, and will after examination by musicians create, as it has among those who have heard it, a veritable furore.

## Communications.

CHARLOTTE, N. C., May 7, 1884.

Editors Musical Courier:

Please publish as information that we suffer no loss through the suicide of Mr. H. McSmith, manager of our branch house at this place, and that the business will be continued. Very truly,

LUDDEN & BATES, Southern Music House.

PHOENIXVILLE, Pa., May 9, 1884.

Editors Musical Courier:

Will you please inform me whether the firm of Marchal & Smith still exists. Do they manufacture their organs or are they made by some other factory? I have a dispute with a party as to their manufactory. If you can give me the desired information you will very much oblige your subscriber.

J. M. CASSEL,

313 Church street.

[The firm of Marchal & Smith have an office and wareroom at No. 453 West Thirty-sixth street, and consequently the firm exists. We believe that the organs the firm sells are made especially for it, and that these styles are controlled by the firm.—EDITORS MUSICAL COURIER.]

## Fischer Pianos.

"THE RECORD,"  
PHILADELPHIA, March 14, 1884.

MESSRS. J. & C. FISCHER,

GENTLEMEN:—About two years ago I bought, at second-hand, an old square, seven octave piano, of your make, No. 8410. It is so even in tone, so sostenuto, and so stout in make, that my musical friends, as well as myself, have been surprised to see it so admirably maintain its original qualities.

I am curious to know, at least approximately, the date of its manufacture. If you have any record at your factory referring to Piano No. 8410, I should consider it a great favor if you would inform me as to the time of its completion, or sale originally.

Yours truly,

WM. R. LESTER,  
Record Editorial Rooms, Philadelphia.

OFFICE OF J. & C. FISCHER,  
415 to 427 West Twenty-eighth Street,  
NEW YORK, March 15, 1884.

Mr. WM. R. LESTER, Philadelphia, Pa.

DEAR SIR:—Your favor of the 14th inst. at hand, and contents noted. In reply would say that No. 8410 was sold by us to Mr. James Bellak, of your city, on September 2, 1862, making the piano 22 years old, counting from the time of manufacture.

We are very much pleased to hear that the piano still gives satisfaction, and that you may have many more years' use and enjoyment.

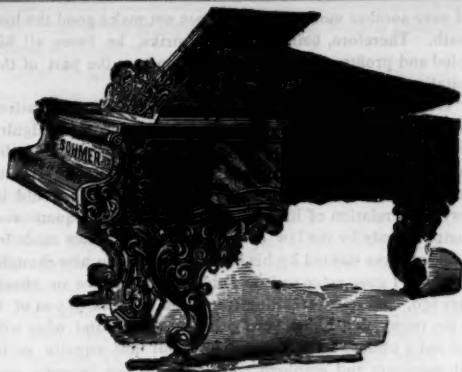
Yours truly,

J. & C. FISCHER.



**SOHMER**

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

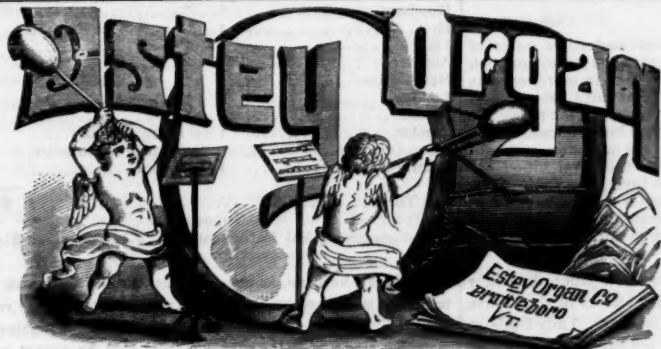
**AUGUSTUS BAUS & CO.,**

HIGHEST STANDARD OF EXCELLENCE. LOWEST POSSIBLE PRICES.

Correspondence solicited. Agents wanted everywhere.

WAREHOUSES: No. 26 WEST TWENTY-THIRD STREET, NEW YORK.

MANUFACTURERS OF

**PIANOFORTES.**

Known everywhere, and sold by the trade as in all respects first-class instruments.

**DECKER BROTHERS'**

MATCHLESS

**PIANOS**

33 Union Square, N. Y.

**NEW ENGLAND****Cabinet Organs**

ECLIPSE ALL OTHERS IN IMPORTANT IMPROVEMENTS!

Most Powerful, Melodious, Beautiful and Convenient. Study their Superb Qualities and you will have no other.

CATALOGUES AND TESTIMONIAL BOOKS MAILED FREE TO APPLICANTS.

**NEW ENGLAND ORGAN COMPANY**

Chief Offices, 1299 Washington Street, Boston, Mass.



Represented only by the old-established and staunch dealers throughout the Country, which fact is sufficient proof that the instruments are appreciated.

**FISCHER**

ESTD

1840.

**PIANOS**

RENOWNED FOR TONE & DURABILITY

**J. & C. FISCHER PIANOS.**

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREHOUSES:

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



60,000

NOW IN USE.

## H. Kroeger &amp; Son.

THE improvements that have been in progress in the warerooms of H. Kroeger & Son, No. 24 Union square, will be completed within a week, and the firm will then have as handsome piano warerooms as can be found on the square. The whole front room will be used for the display of the pianos, the office having been removed to the rear room.

Messrs. Kroeger & Son have been in business five years; previous to this time Mr. Kroeger, Sr., was for twenty years engaged in the Steinway factory. His knowledge of piano construction has enabled him to produce upright pianos which are excellent specimens of a high grade of piano manufacturing. We listened to some of these pianos a few days ago and were surprised at the powerful and sympathetic tone that could be drawn out of them.

The touch is pliant, the repetition excellent. The case-work evinces that the firm is not only content with effective tone-results, but that it believes that the eye should also be pleased. Five styles of cases—all uprights—are made by H. Kroeger & Son, at their factory on Seventh avenue near Thirty-fourth street, and the case-work is as handsome and artistic as any we have lately seen. If the firm continues to make pianos such as we listened to, there is no question of the success of its labors.

## Ben Butler on Strikes.

AT the labor mass meeting held in Buffalo on April 23, the following letter was received from Ben Butler:

"A strike is not a contest between labor and capital, but between two kinds of capital, the property of two sets of men. What is usually called capital is the earnings of labor with its aggregate profits when that capital is employed in productive industry. If that production stops, nothing is lost by such stoppage except profits which might be gained if production went on. The capital untouched, the profits only are lost. On the other hand, the laboring man's capital is the capacity to earn or produce; the capability he has of doing a day's labor of a given value. This capital of the laborer perishes in the using as well as in the non use. The only accumulation of the laboring man's capital, leaving out what he may have saved of his former earnings, is the worth of so many days' work to be done by him. If he loses a day the earnings of that day are gone forever. If he lies idle a month, the losses to him of that month can never be replaced. He may work

and save another month, but that does not make good the lost month. Therefore, being idle on a strike, he loses all his capital and profits against the profits alone on the part of the capitalist.

"Hence I have always said that a strike, while comparatively useless, and even if it were useful it is beneath the dignity of an American workman, should not be the resort of the laboring man to settle his differences with his employer. If he is wronged in his relations with his employer, as he would in every other relation of life, he ought to find an adequate and prompt remedy by the law of the land, and that law made by representatives elected by his ballot. This is no new thought of mine. I gave voice to it in public some twelve or fifteen years ago, and now, recalling it to mind, I speak to you of it for the reason that I have seen going on a long and what will turn out a useless strike, disastrous, but not equally so to both employer and employee. Contests arising between employer and employee as to their rights are the only ones of any importance in which efficient, if not too prompt, tribunals are not given by our laws. But there is no court of arbitration, or other court, that can decide the most important of all controversies to those having them, as well as to the country in general, differences arising between what is usually termed labor and capital. May we not hope that a law will be passed at an early date giving some tribunal in which those controversies can be justly and equitably settled?"

## Duffer.

"I WROTE MY LOVE A LETTER".....Lady Dufferin.

"This little ballad is usually known under the name of 'Katy's Letter.' The title has been changed to distinguish this edition from others. This edition differs in more respects than one from the original. Not only has there been a German dialect translation of the words added, but the music has been modified in order to make it correct both in melody and harmony. Lady Dufferin is, if we are not mistaken, a daughter of Queen Victoria, and respect for the royal blood has probably prevented English musicians from giving this otherwise pretty song the critical overhauling it needed in order to make it what it should be. A republican musician who gives his allegiance only to music has here performed this needed work."

The above is taken from Charley Kunkel's paper, the editor of which is evidently not "up" in the history of the House of Brunswick, or the alliances of the Coburgs. Lady Dufferin is not a daughter of the Queen; you are sadly mistaken. It is Louise of Lorne who is a daughter of Her Majesty. If you allow such blunders to creep into your monthly, Kunkel, you may see the English papers calling you a "duffer."

## TO THE TRADE.

HIGHLY IMPORTANT. READY FOR DELIVERY.

WE have secured the agency for America of the "International Directory of the Music Trade," published in Leipzig, Germany, by Paul de Wit. This book is of great value to the trade, as it contains a complete list of all the manufacturers and dealers in all branches of the music trades in the following foreign countries: Germany, Austro-Hungary, Switzerland, Denmark, Norway and Sweden, Roumania, Turkey, Russia, Great Britain, Italy, Holland, Belgium, Luxemburg, France, Spain, Portugal, Greece, West Indies, Central and South America, Australia, Africa and Asia. It also contains other valuable matter, as, for instance, the technical terms in English, French and German, used in the construction and application of all kinds of musical instruments. Price \$5. Postpaid. Orders now received. The book will be delivered at once. Address

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors MUSICAL COURIER,

American Agents.

25 East Fourteenth street, New York.

## Exports and Imports.

Week Ending April 25.

## EXPORTS.

|                      |                                |       |
|----------------------|--------------------------------|-------|
| Liverpool.....       | 17 organs.....                 | \$965 |
| Glasgow.....         | 4 ".....                       | 582   |
| Australia.....       | 66 ".....                      | 4,385 |
| Bremen.....          | 30 ".....                      | 1,450 |
| Hamburg.....         | 6 ".....                       | 540   |
| Hull.....            | 2 ".....                       | 150   |
| Lisbon.....          | 2 ".....                       | 150   |
| Antwerp.....         | 2 ".....                       | 150   |
| New Zealand.....     | 2 ".....                       | 205   |
| London.....          | 3 ".....                       | 122   |
| Liberia.....         | 1 ".....                       | 130   |
| London.....          | 1 cs. organ materials.....     | 90    |
| Santo Domingo.....   | 1 cs. musical instruments..... | 106   |
| Central America..... | 1 music box.....               | 26    |

Total..... \$9,051


## IMPORTS.

Miscellaneous musical instruments, &c.... 169 pkgs.... \$15,112

—Where a husband, as agent for his wife, sells her goods upon terms not authorized by her, the sale passes no title to the vendee until ratification by the wife, and he cannot set up against the attaching creditors of the wife any claim that he cannot set up against her, according to the decision of the Supreme Court of Michigan in the recently decided case of *Newburn v. Woods*, of which a note appears in the *Albany Law Journal*.

## THE "SUPERB" HARDMAN PIANO.

OFFICE AND FACTORY:  
48th and 49th Streets, and 11th and 12th Avenues,  
NEW YORK CITY.



OFFICE AND FACTORY:  
48th and 49th Streets, and 11th and 12th Avenues,  
NEW YORK CITY.

**HARDMAN, DOWLING & PECK.**

**HALLET & DAVIS CO.'S PIANOS.**

GRAND, SQUARE and UPRIGHT.

Indorsed by Liszt, Gottschalk, Wehl, Bendel, Strauss, Saro  
Abt, Paulus, Titiens, Heilbron and Germany's  
Greatest Masters.

WAREHOUSES: 436 Washington Street, Boston; 44 East Fourteenth Street, New York; 1117 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.  
State and Adams Streets, Chicago; Market and Powell Streets, San Francisco, Cal. FACTORY: Boston, Mass.



## Trade Notes.

—F. C. Sheldon, Jackson, Mich., is dead.

—John G. Fox, Carson City, Nev., has been burned out.

—Bradstreet's report the failure of Moses & Tedford, piano case manufacturers, Boston, Mass.

—Mr. Henry Mason, treasurer of the Mason & Hamlin Company spent a few days last week in this city.

—Charles E. Denton, lately with Haines Brothers, is now with Wm. A. Pond & Co., succeeding Mr. J. Burns Brown.

—Mr. C. Fischer and his son, Mr. A. H. Fischer, of J. & C. Fischer, will leave for Europe on the City of Rome on Saturday.

—Mr. Alexander M. Davis, of the Boston branch of Estey & Co., has recovered from his severe illness and will soon be at his desk again.

—James D. Fish, who was president of the bursted Marine National Bank, was to be one of the directors of the Weber Piano Company that was to be.

—The Schlaudecker Organ Company, which has been organized in Chicago for the purpose of building pipe organs, ought to be able to do some business, as Mr. Schlaudecker is a thorough organ builder.

—The suit of J. Estey & Co. against Riley Burdett, Charles B. Stoughton and Silas M. Waite for \$5,000 damages claimed by plaintiffs for mutilation of exhibits belonging to them, has been decided in favor of the plaintiffs.

—Mr. J. G. Ramsdell, formerly with Lee & Walker, Philadelphia, has rented part of the store of the latter firm, No. 1113 Chestnut street, and opened it as a piano wareroom. His leader is the Woodward & Brown piano.

—The paid-in capital of the George Woods Company, Boston, has been increased \$10,000. The factory at Middleboro is running "full time," and orders for the George Woods upright piano are received in gratifying numbers.

—A. H. Hammond, of Worcester, Mass., is the manufacturer of the Worcester organ, made by what he calls the Worcester Organ Company. It is but fair to let the manufacturers of organs who buy supplies from Hammond know that Mr. Hammond is a competitor of theirs.

—Our Omaha correspondent sends the following trade note: "Edholm & Erickson are doing a large business with the Steinway pianos, of which they are sole agents for Nebraska. They sell mostly on monthly payments and consider the plan a success. This firm also does a large business in the Packard and in Smith American organs."

—The piano manufacturers of Italy pay great wages to their workmen, as this table will show:

|                        | PER DAY.      |
|------------------------|---------------|
| Piano-case makers..... | 40 to 60 cts. |
| Piano finishers.....   | 70 to 140 "   |
| Piano-key makers.....  | 60 to 120 "   |
| Piano regulators.....  | 60 to 100 "   |

Italy must be a heaven for piano manufacturers.

—C. C. M. writes: I saw an instrument maker use a yellow substance put in a cotton cloth and dipped in water for blacking banjo handles. Can you name it or something that will dye light wood black instantly? Would you give a receipt for a cheap and quick polish to be rubbed on with a pad? A. We infer from your description that you have reference to the following: Pour two quarts of boiling water over one ounce of powdered extract of logwood, and, when the solution is effected, one dram of yellow chromate of potassium is added and the whole well stirred. When rubbed on wood, it produces a pure black. Repeat with

two, three, or four applications, till a deep black is produced.—*Scientific American.*

—W. W. Kimball Company's wareroom has been increased by the addition of a four-story building adjoining the present one.

—Mr. G. W. Turner, of the American Automatic Organ Company, sailed for Europe from Boston last Saturday on the Pavonia.

—The trade with the New England Organ Company is as brisk as ever. The factory is running on full time, and orders are plentiful.

—The Briggs piano is constantly gaining in its reputation as an instrument of large and powerful tone, excellent touch and real durability. It is one of the best pianos for dealers to handle.

—A patent has been granted to W. Bohrer for a transposition key board; No. 297,212. To O. C. Whitney for an organ case; No. 297,212. To O. C. Whitney, for an organ stop-action; No. 297,211.

—Mr. I. N. Taylor, of Fort Wayne, Ind., has not abandoned the city retail business so far as personal work is concerned, but has at work in the city two salesmen and in the country five, handling pianos and organs from a general wareroom in Fort Wayne.

—The failure of J. T. Patterson, of Bridgeport, Conn., is announced with liabilities amounting to \$160,000, including \$75,000 of real estate mortgages and assets of \$130,000. Twenty cents on the dollar is offered. The finances of Mr. Patterson have been in bad shape for some time.

—The St. Cecilia Society, of Utica, N. Y., passed the following vote of thanks:

"The members of the St. Cecilia Society return their sincere thanks to all who have aided them in any way during the past season; but especially do they express thanks to Mr. E. D. Buckingham, whose noble generosity as a patron of music has so signally contributed to the success of the organization."

Mr. E. D. Buckingham is the well-known piano and organ dealer in Utica. It is due chiefly to his efforts that the St. Cecilia Society of Utica has become a success.

—The latest trade circular of the Mason & Hamlin Company has been handed to us. We find in it that ten new styles of organs have been added to the numerous styles of organs made by the company, all of which are not in the present catalogue, but will be added in the next. The new stop attached to these styles is the Eolian harp, which is used and much valued in the best European organs and harmoniums. It has heretofore been presented by the Mason & Hamlin Company only in their highest priced organs. It is now offered in a number of their low priced styles. This stop is formed by two sets of reeds, at a feet pitch, sounding together in the base. Its tones resemble in quality those produced by violins, and add warmth and sympathetic quality, whether used in solos, accompaniments or harmony. It is capable of the very softest, most delicate tones which can be produced. There is no question that this stop will become very popular with dealers and musicians.

—Edward D'Anguera, with W. W. Kimball Company, Chicago, Ill., has filed a bill against his father, Antonio D'Anguera, in the Circuit Court of Illinois, the suit being brought to compel the parent to make all the restitution in his power for an alleged deep wrong done the mother of the plaintiff during her lifetime and also to the latter. The circumstances, as they appear in the bill are, according to the *Chicago Daily News*, as follows:

Edward D'Anguera, the son, says that his mother cherished a singularly great affection for her husband, but that this was not at all reciprocated during the last few years of her life. In fact, he says, the father, whose name is Antonio D'Anguera, and who is a salesman at 205 State street, and who lives at 259 Park avenue, during 1880 and 1881 lived with another married

woman, Mary E. Smith. In vain were all efforts to wean him of his evil associations. The husband lent a deaf ear to all the entreaties of his son and wife. Now, it is said, that the rightful wife was possessed in her own right of considerable property, both real and personal, and that the influence of her husband, in spite of all his misconduct, was so strong over the lady's mind, that he, on promising to leave the other woman for good and to come and live with his family again, obtained her consent to have her property conveyed to him. This, the son says, was the result of a conspiracy, in which Farlin Q. Ball and Elizabeth N. Ball took part, Ball acting as the husband's solicitor.

Immediately after gaining his ends by such insidious means, the bill goes on to say, the perfidious husband brought suit for divorce against his rightful wife. This was on October 17, 1881, on which day the bill was suppressed for service. On the evening of that day, Mrs. Ellen A. D'Anguera, the wife, was served at her residence, 2240 Indiana avenue, with a summons to appear in court to answer the bill filed by him. On the next morning she was found dead in bed. No inquest was held, and the true circumstances of the case were carefully concealed from the public. But, says the son, there can be no doubt that my mother died from the nervous shock made on her enfeebled system by her husband's treachery and the scandal necessarily attending a divorce suit. The physician's certificate was to the effect that death was due to paralysis of the brain. The next day Mr. D'Anguera caused all the proof of the commenced divorce suit, made unnecessary by the sudden demise of the wife, to be removed from the records of the court, so that no vestige of it remains. Shortly afterward Mrs. Smith was granted a decree of divorce from her lawful husband on the plea of desertion and by default, and that very day she was married to D'Anguera, whose wife she still is. The son now sets up, that by means of the fraud practised by his father upon his mother his own rights have been grievously injured, all the property of his mother being now enjoyed by his father and stepmother. He asks, therefore, the court to set things straight, so far at least as his rights of inheritance are concerned.

## Wealth and Fashion.

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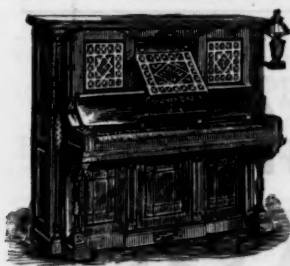
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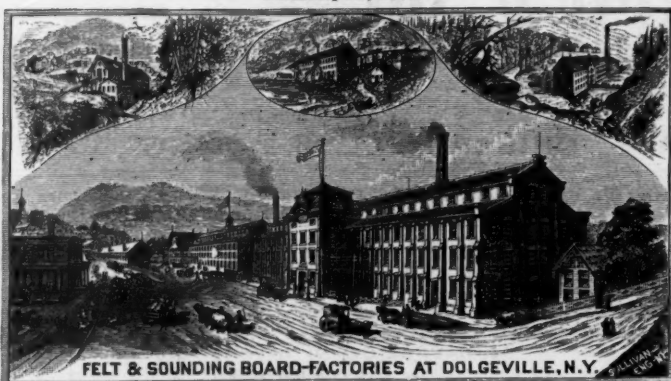


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